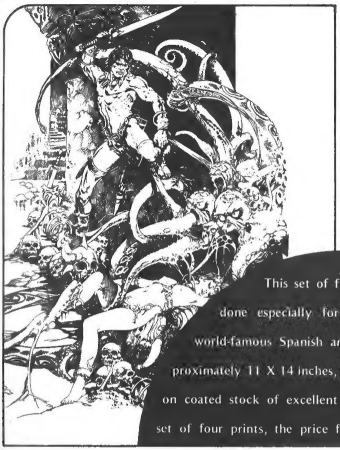
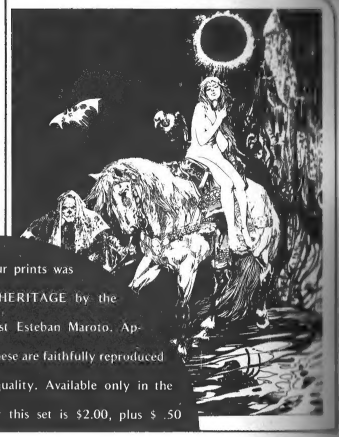
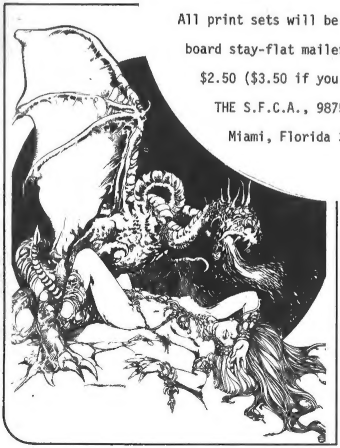
JOHN ADKINS RICHARDSON

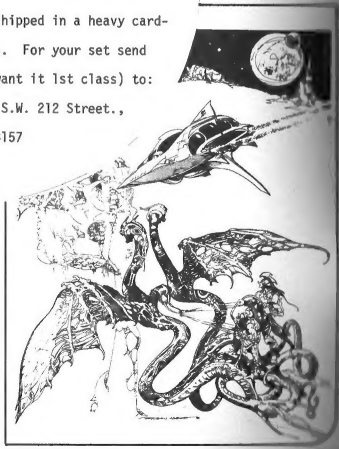




This set of four prints was done especially for HERITAGE by the world-famous Spanish artist Esteban Maroto. Approximately 11 X 14 inches, these are faithfully reproduced on coated stock of excellent quality. Available only in the set of four prints, the price for this set is $2.00, plus $ .50

All print sets will be shipped in a heavy cardboard stay-flat mailers. For your set send $2.50 ($3.50 if you want it 1st class) to: THE S.F.C.A., 9875 S.W. 212 Street., Miami, Florida 33157





THE ROCKET'S BLAST-COMICOLLECTOR NO. 111

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IMPORTANT!

THE ADVERTISING AND SUBSCRIPTION RATES FOR THE ROCKET'S BLAST - COMICOLLECTOR

FULL PAGE ADVERTISEMENTS: $18.00 per page - These ads occupy a full page when printed in the RB&CC. They may be submitted on sheets from 8 1/2 x 11 to 15 x 20, bearing in mind that it will be reduced down to 8 1/2 x 11.

HALF PAGE ADVERTISEMENTS: $10.00 per page - These ads are reduced to occupy one-half page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

ONE QUARTER PAGE ADVERTISEMENTS: $5.50 per page - These ads are reduced to occupy 1/4 page when printed in the RB&CC. ALL ads of this type MUST be submitted on 8 1/2 x 11 paper ONLY.

REGULAR CLASSIFIED ADS: 15¢ per 7 inch typed line - These ads are reduced to occupy 1/4 their size when printed in the RB&CC. MINIMUM - 75¢

SPECIAL CLASSIFIED ADS: 40¢ per 7 inch typed line - These ads are printed as is (not reduced in size). MINIMUM - $2.00

NOTICE - ALL ADS WHICH REQUIRE "HALFTONES" (SUCH AS THOSE WITH PHOTOGRAPHS OR ANY ART THAT HAS SHADES OF GREY NOT ACHIEVED THROUGH ZIP-A-TONE) WILL REQUIRE AN EXTRA CHARGE OF $3.00 PER PAGE. IF YOU PLAN TO RUN THE SAME AD IN CONSECUTIVE ISSUES, THEN THE HALFTONE CHARGE ON THE SECOND RUNNING IS NOT REQUIRED.

WHEN SUBMITTING ADS BE SURE TO TELL WHICH TYPE IT IS. FULL PAYMENT MUST ACCOMPANY ALL ADS. ANY ADS RECEIVED AFTER ANY DEADLINE WILL BE RUN IN THE FOLLOWING ISSUE WITHOUT EXCEPTION. SEND ALL ADS AND PAYMENTS TO: THE S.F.C.A. - 9875 S.W. 212 ST. - MIAMI, FLA. 33157

CIRCULATION: 2000 PER ISSUE

SUBSCRIPTION RATES

THIRD CLASS: 4 issues $4.50, 8 for $8.00, 12 for $11.50, 18 for $16.25
FIRST CLASS: 4 issues $5.50, 8 for $10.00, 12 for $16.50, 18 for $22.75
AIR MAIL: 4 issues $7.00, 8 for $13.00, 12 for $20.50, 18 for $26.75
SINGLE COPY: Third Class-$1.25, First Class-$1.50, Air Mail-$1.75

IMPORTANT NOTE: If your RB&CC has the word EXPIRED on the label when it arrives, it means that your subscription has ended and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure to state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE $1.50 EACH FROM THE S.F.C.A.

#'s 49, 50, 51, 52, 56, 57, 58, 59, 70, 78, 90, 93, 94, 95, 98, 99, 100, 102, 103, 104, 105, 106 107, 108, 109, 110

THE ROCKET'S BLAST - COMICOLLECTOR is published by THE S.F.C.A., 9875 S.W. 212 Street, Miami, Florida 33157. EDITOR & PUBLISHER: GORDON B. LOVE, ASST. EDITOR: JAMES VAN HISE

Contributions are always welcomed, but if you want it returned be sure to include a stamped, self-addressed envelope.

ADVERTISING DEADLINE FOR THE NEXT TWO ISSUES OF THE RB&CC - JULY 22
AUG. 31

THE SFCA PRESENTS

"THE COMIC SHOPPE"

All comics listed below are in near mint or better condition. The prices listed include postage and shipping costs. All books shipped with cardboard protection. All titles are stocked in depth, but please list alternate choices where possible. Send your order to: The Comic Shoppe, 9875 S.W. 212 St., Miami, Fla. 33157

GOLDEN AGE. For the next year or so, I will be putting up for sale a select group of golden age comics from my personal collection. As much as I hate to part with many of these comics, I find it necessary at this time. As most of you regular readers know, over the past 10 issues of the RBCC we have been adding more and more non-ad material. During the same period, the raise in subscription rates, hasn't even covered the increased postage rates, let alone the added cost of turning the RBCC from an adzine into what is now a quality magazine. By offering some prime golden age material for sale in each issue, we hope to increase subscriptions. And you will note, my prices are not cheap--if I am going to part with these items, I'm going to require top dollar. Proceeds will go toward keeping the RBCC at it's current level. No telephone orders. Include a stamped, self addressed envelope. List alternate choices if at all possible.

XMAS COMICS #1 = 324 pages. in good to vg condition. Price $200.00
MARVEL FAMILY COMICS #1 thru 9 - G-VG. Sold as a set only. Price $225.00
CAPTAIN AMERICA #34,38,39 = All VG. $35.00 each.
UNCLE SAM #5,6,7 = All G-VG. Price $30.00 each.

MARVEL

CONAN #1 = $10.00

KULL, THE CONQUEROR #1 = $2.00
#5 = $1.00

THE CAT (Wally Wood art) #1 = $1.25

THE MONSTER OF FRANKENSTEIN (Mike Ploog)
#1 = $1.25

DOC SAVAGE #1 = $1.25
#2 (cover by Steranko) = 75¢

JOURNEY INTO MYSTERY (1972) #1 = $1.00

SUPERNATURAL THRILLERS
#1 - (Steranko cover) $1.00
#3 (fantastic story "Valley of the Worm"
by Gil Kane) = $1.00

THE DEFENDERS #1 = $1.00

CAPTAIN AMERICA #100 = $1.00

CAPTAIN MARVEL #1 = $1.25

WAR IS HELL #1 (Williamson reprint) $1.00

IRON MAN #1 = $1.50
IRON MAN & SUB-MARINER #1 = $1.00
SUB-MARINER #1 = $1.50

WEREWOLF BY NIGHT #1 = $1.00

FANTASY MASTERPIECES #10 (contains a 43-page
golden age reprint from ALL WINNERS #19,
featuring Capt. America, Whizzer,etc) $3.00

THE AVENGERS ANNUAL #1 = $4.00

BLACK & WHITE MARVELS
SAVAGE TALES #2 = $2.50
DRACULA LIVES #1 = $2.00
MONSTERS UNLEASHED #1 = $2.00

D.C.

THE SWAMP THING (All Wrightson)
#1 = $3.50
#2 = $2.00
#3-5 = $1.25 each
#6-10 = $1.00 each

SHAZAM #1 = $2.00
#2 = $1.00
#3,4 = 75¢ each.

SHAZAM 1973 LIMITED SUMMER EDITION
10 x 13 size, reprints 6 golden age
Capt. Marvel strips. = $2.50

ACTION #1. full color 10 x 13 reprint of
the golden age comic Action #1 = $2.50

DETECTIVE #27. Full color 10 x 13
reprint of the golden age comic Detective
#27 = $2.50

THE SHADOW #1 (Mike Kaluta) = $1.00

WEIRD WORLDS (art by Alan Weiss and
Murphy Anderson)
#1 = $1.25 each
#2,3 = $1.00 each

DC 100 PAGE SPECTACULAR #19
All Russ Manning reprints = $1.50

KAMANDI #1 = $1.50
#2 = 75¢

BOY COMMANDOS (golden age reprints)
#1 = $1.00

WARREN MAGAZINES

THE SPIRIT #1 = $2.50

Dear G.B.,
The changes made in the RBCC this past year have all been for the better.
The quality of your productions all have the mark of professionalism that make them valuable to the comic fan. When I periodically clean out my collection, many of the other fan publications are tossed out due to the amount of room they take up. Your's however are filed away in order, for further reference.
I strongly support your reprinting of the golden age material, since this will probably be the only way many fans see the material. I'm constantly amazed by the 'fan' who expounds altruistic reasons for admiring a piece of comic art, then inflates the piece to the point where few will ever be able to have it. If comic art is to reach the level of respectability as Europe's has, it will have to reach more people to form a wider audience. A high price tag does not necessarily mean something is good. The young fan buys a comic because he thinks it is good - the older fan buys a comic because he thinks it is going to be expensive if he can just hold on to it for 20 years!
Fortunately for fandom, your works are economic and good.

Robert Ocque
71 Boss Road
Marion, New York 14505

Dear G.B.,
I just got thru trying to read "Nostalgia, What Is That?" by Alex McFee in RBCC #109. I think it is a shame his thoughts were not more clearly expressed. I share some of his feelings toward people who debunk "nostalgia", but I'm not sure I can really read his attitude correctly.
His piece is obviously written with great sincerity, but the polemic has such a wholesale put-down of the present that it is not a balanced viewpoint. The constant use of terms like "filth" and "stinking" to describe current popular arts are not supported by facts. One gets the impression that the article was written in great haste and anger, possibly right after his being teased as a "nostalgia buff."
Nevertheless, it was fascinating.

Melville Grant Boyd
4724 East La Salle Street
Phoenix, Ariz. 85040

Dear G.B.,
Frustration is receiving your latest copy of RBCC and you only have $1.20 to your name!
Anyway, I love the RBCC's latest format! Columns, articles and reviews. It is good to see Raymond Miller hasn't left! I'm enjoying his new column on the MU group. I especially like the new way Don Rosa is handling Information Center. "Pulps", "Keyhole", "Critique", "Comic Collector's Comments" and "SF in Review", I like it all. You put out fandom's best regularly published "fanzine". I don't see how a person says he belongs to fandom if he doesn't get RBCC!
Sorry I'm not ordering anything (no money), but I had to let you know how much I find enjoyable in your mag. I'm looking forward to next month.

Brian Prescott
132 Bonair Avenue
W. Springfield, Mass. 01089

Dear G.B.,
There are two things that I would like to see done in "The Williamson Collector". First and foremost, how about noting when a new or reprinted Williamson story comes out. I try to thumb through any of the comics that might have Williamson art, but I get sick of looking at those dumb Marvel westerns, and I may miss a reprinted story there, or a new story in a Gold Key mystery book. Even though there would be a time lag, it would be very useful if you would note when a Williamson story comes out.
Secondly, I hope there can be more complete story reprints like "The Strangers From Space".
I'm not willing to spend too much on an old comic, so the two above additions would be more useful to me than your story reviews. I can see where these reviews are helpful to collectors, though.

Gary Helfrich
R.R. 5
Columbia City, Indiana 46725

Dear G.B.,
Thank you for the increase in non-ad material. It's hard to believe that you can cover as many areas of fandom as you do. I particularly like Critique and the Williamson Collector and I think Don Rosa is doing a fine job taking over from Ray Miller.

T. Griffith
122 Hickok Avenue
Syracuse, N.Y. 13206

Dear G.B.,
RBCC is the best fanzine I get. I especially like SF In Review, Critique, Information Center, and Comic Collectors Comments.
"Nostalgia, What Is That?" is the best article I've ever seen on the subject. I agree with 99% of his arguments. It's the best "special" (extra) feature you've had since I've been getting RBCC. Keep up the good work.

C. Krafchak
121 Ideal Street
Buffalo, New York 14206

THE SPIRIT
Will Eisner
BELIEVED DEAD AND BURIED IN WILDWOOD CEMETERY, DENNY COLT, CRIMINOLOGIST, AWOKE FROM A STATE OF SUSPENDED ANIMATION USING HIS GRAVE AS HIS HEADQUARTERS, HE CONTINUES HIS FIGHT AGAINST CRIME AS THE SPIRIT.
10 COMIC BOOK SECTIONS
AS THEY ORIGINALLY APPEARED IN 1940
REPRINTED IN BLACK+WHITE FOR PERMANENT COLLECTING
LIMITED EDITION

Too long ago, an artist named Will Eisner created a comic strip called the SPIRIT which ran in many newspapers and had quite a following among the readers.

Started on June 2, 1940, this strip is considered to be the finest work that Eisner has accomplished in the many years he has contributed to the growing comic industry, and Eisner has been called the greatest single innovator, writing and drawing thousands of original pages since the 30's.

Those of you who are familiar with his incredible work, will be joyously surprised to learn that his favorite creation, the SPIRIT, is being reprinted.

The SPIRIT comic Sunday section was originally printed in a comic book form along with other features done by other artists. This little booklet appeared in your Sunday newspaper instead of the large cumbersome sheet of comics. This was a new and novel way to present some of the finest comics to appear for a long time.

What used to be a useless hunt for crumbling, high priced, and non existent original sections, is now gone forever. The sections are reprinted on good non-yellowing offset paper to keep your collection a treasured keepsake for the future.

SPECIAL NOTE: ALTHOUGH WARREN PUBLICATIONS IS AT PRESENT REPRINTING THE SPIRIT, HIS CONTRACT DOES NOT ALLOW HIM TO REPRINT ANY BEFORE 1946! SO DON'T HESITATE, AS NONE OF THE SECTIONS OFFERED HERE WILL APPEAR IN WARREN'S SPIRIT MAG. DON'T MISS OUT ON THESE CLASSIC ADVENTURES.

This is your chance to own some of the very early hard to get Will Eisner SPIRIT stories as set #1 begins with the June 2, 1940 origin of the Spirit! Each set (which consists of 10 sections of 8 pages each) comes packaged in its own plastic bag and is only $4.00 per set. These sets are chronological as set #1 starts right at the beginning. At only $4 per set you can afford to buy 2 copies of each set--one to read and one to put away. Remember, each set contains 10 separate 8-page sections.

THE FOLLOWING SETS ARE NOW IN STOCK AND READY TO MAIL. ALL ORDERS WILL BE SHIPPED WITH PROTECTIVE CARDBOARD. IF YOU DESIRE FIRST CLASS MAILING ADD $1 EXTRA FOR EACH SET YOU ORDER.

SET #1 - [June 2 - August 11, 1940; minus June 23 which was unavailable, but still 10 sections]
SET #2 - [August 18 - October 20, 1940]

SEND YOUR ORDER TO: THE SFCA, 9875 SW 212 St., Miami, Florida 33157

SPIRIT FANS TAKE NOTE!

WOOD'S WORLD

IN THIS SECTION WE FEATURE, IN SERIALIZED FORM, SOME OF THE BEST WALLY WOOD NON-EC STRIPS. THIS ISSUE WE PRESENT PART ONE OF "KENTON OF THE STAR PATROL" FROM STRANGE WORLDS #5, 1951.

KENTON OF THE STAR PATROL
THESE WOMEN OF RARE BEAUTY CAME FROM THE COLD DEPTHS OF SPACE WITH A SONG ON THEIR LIPS! BEAUTY AND SONG— AND BOTH WERE EVIL! FOR THE SONG WAS PAINFUL TO LISTEN TO, AND THE BEAUTY OF THESE WOMEN WAS COLD AND DEADLY! WHEN SHIP AFTER SHIP VANISHED FROM THE SPACE LANES, A HURRIED CALL WENT OUT TO CAPTAIN DAVE KENTON OF THE SPACE PATROL, WHO SET FORTH IN A PARTLY REPAIRED SPACE SHIP TO MEET THE...
SIRENS OF SPACE!

AS THE LUXURY LINER PRESIDENT SWEEPS THROUGH THE BLACK EMPTINESS OF SPACE, THE SIRENS SWIM OUT OF THE DARKNESS...

IN STUNNED AMAZEMENT, MEN AND WOMEN TURN FROM THEIR DANCING TO STARE AS IF HYPNOTIZED...
LOOK— WOMEN!
AND WHAT WOMEN! BUT— WHAT ARE THEY DOING OUT IN SPACE?

THEIR LIPS OPEN TO POUR FORTH A SONG OF FAR PLACES AND THE OLD LEGENDS. AND LIKE THE FABLED SIRENS OF THOSE OLD LEGENDS, THE SONG LURES AND TANTALIZES...
FOR THESE ARE THE DREAMS OF A RACE OF MEN... WHO ROAM TO THE LANDS BEYOND THEIR KEN...
BUT ON THE SHIP... MEN AND WOMEN SCREAM IN AGONY!
AIIEEE!
WHA... WHAT IS IT?
MY INSIDES... ON FIRE!
HANDS DROP AWAY FROM CONTROLS. THE SHIP IS HELPLESS!
I HURT... ALL OVER!
CAN'T... MOVE MY HANDS!
AAAAGH!
THE AIRLOCK DOOR SWINGS OPEN, AND A WOMAN... TALL AND LOVELY... ENTERS THE SHIP! A TRIUMPHANT SMILE TWISTS THE LIPS OF LURA, QUEEN OF THE SPACE SIRENS...
ANOTHER SHIP... CONQUERED BY OUR SONGS!
PUT THEM IN IRONS! TAKE CONTROL OF THE SHIP! WE'LL DRIVE IT TO THE PALACE AT MIMAS... HURRY!
SUDDENLY...
OHHH! MY INSIDES... BURNING! I... I'M IN AGONY!
THUS THE SPACE SIRENS OPERATED. BUT THERE WAS MONEY IN SPACE TRAVEL. SO, IN SPITE OF THE DANGER, MORE SHIPS ROCKETTED IN THE LANES. AND ON ONE OF THOSE SHIPS WAS MAEVE MALLOY, GIRL REPORTER...
IF THERE IS A STORY OUT HERE... I MEAN TO GET IT!

SHUDDERING IN AGONY, MAEVE CRAWLS TOWARD HER JEWEL CASE..
GOT TO REACH MY CASE... JEWEL IN IT...SAME KIND OF JEWEL CARRIED BY DAVE KENTON OF STAR PATROL...CRYSTALS IN SYMPATHETIC CONJUNCTION.. PICKS UP VOICE VIBRATIONS LIKE A TELEPHONE RECEIVER
DAVE...DAVE KENTON! CAN YOU HEAR ME? MAEVE MALLOY... OUT HERE IN SPACE...SOS!
MILLIONS OF MILES AWAY, IN A PORTSIDE TAVERN, SOMEWHERE IN MARSPORT...
DAVE...THIS IS MAEVE.. POSITION 23 VECTOR, 7 SEGMENTS BETWEEN MARS AND JUPITER..
HUH? WHAT..?
ON THE SPACESHIP YONKERS...WHATEVER IT IS THAT ATTACKS US... DON'T KNOW, BUT.... OHHHH!
MAEVE MUST HAVE STUMBLED ONTO SOMETHING...MAYBE THIS IS THE BREAK WE'VE BEEN WAITING FOR!
SORRY, CAPTAIN! YOUR SHIP ISN'T QUITE FINISHED YET. SHE'LL FLY, BUT—
IF SHE'LL FLY, THAT'S ALL I WANT TO KNOW! I CAN'T WAIT...
WITH A ROAR KENTON'S ONE MAN SPACER LIFTS UPWARD FROM THE PLANET MARS.
I ONLY HOPE I'M IN TIME!
3

AS HE SOARS INTO SPACE, THE SOUND OF LABORING MOTORS ASSAILS HIS EARS...
WHEEWW!
IT'S AS NOISY AS A BOILER FACTORY IN HERE! WOW! GOT TO PUT SOME COTTON IN MY EARS...
CLANG!
CHUG CHUG! CLUNK! BOINGGG...
ONCE AGAIN THE SONG OF THE SPACE SIRENS DRIFT NEARER THEIR WOULD-BE VICTIM...
HUH? WOMEN-OUT HERE IN SPACE?
BUT THIS TIME, THE COTTON WADS IN KENTON'S EARS SAVE HIM...
DON'T KNOW WHERE THOSE GIRLS CAME FROM... BUT I'D BETTER GET 'EM IN HERE BEFORE THEY FREEZE TO DEATH OUT THERE!
FORGOT THESE COTTON EAR WADS! I'LL TAKE 'EM OUT, SO I CAN HEAR WHAT YOU SAY!
DO THAT, MY DEAR PATROL CAPTAIN! I WANT YOU TO HEAR A SONG THAT MY SIREN FRIENDS SING!
WHAT ARE YOU-- AAAAGGGH!
AH, YOU HEAR THE SONG? IT IS ONLY AN ORDINARY SONG, BUT THE INBUILT AMPLIFIERS AND ANTENNAE ATTACHED TO OUR SPACE BUBBLES DISTORT IT-- MAGNIFY IT FAR ABOVE ONE HUNDRED AND THIRTY DECIBELS!
AS YOU KNOW, A MAN FEELS PAIN WHEN A NOISE ABOVE 130 DECIBELS AFFECTS HIM! IMAGINE SOUND RAISED ANOTHER HUNDRED DECIBELS--AND YOU KNOW AND FEEL THE AGONY THAT THE SONG OF THE SIRENS CAUSES!
IN CHAINS, KENTON STEPS FROM HIS FLIER ONTO THE ROCKY GROUND OF MIMAS, MOON OF JUPITER...
WE WOMEN WARRIORS DWELL HERE ON MIMAS, AND PREY ON THE RICH SPACE CRUISERS THAT GO BACK AND FORTH BETWEEN THE PLANETS.

FOR MUCH TOO LONG, THESE GOLDEN AGE ISSUES & STORIES HAVE BEEN THE EXCLUSIVE PROPERTY OF ONLY A FEW FANS. NOT MANY CAN AFFORD THE ORIGINALS AT THE HUNDRED DOLLAR PRICES OF TODAY. BUT THESE QUALITY REPRINTS ARE THE NEXT BEST THING.

At last, complete reprints of some of the most expensive and sought after golden age comics of all time. Each comic is printed complete (minus some ads) with fine black & white half tone reproduction, and with full color covers (like the original comics!). And at only $3.00 per copy. That's right, reprints of comics that sell for $100 to $1000 (and more) for only $3 each. Important: WE will ship all copies in heavy cardboard "stay-flat" mailers, at no additional cost to you. The SFCA will be stocking all the golden age reprints. By ordering your copies from us, you not only assured of receiving your copies in the best possible condition, but it is also a way of showing your appreciation and support of the RBCC. If you want your books mailed first class, add $1 extra per copy. We are now accepting orders on the following titles, listed below. We will be adding more titles, so also check this ad in each RBCC. Send your order to: THE S.F.C.A. 9875 S.W. 212 ST. MIAMI, FLA. 33157

DAREDEVIL BATTLES HITLER #1
This is the first issue of the original Daredevil comic.

AIR FIGHTERS Volume 1 #2
This issue features the first appearence of 5 heroes--Airboy, Skywolf, The Iron Ace, Black Angel, & The Flying Dutchman.

SPECIAL #1
With the 2nd issue of this comic the title was changed to Hangman, so this is really Hangman #1.

ALL STAR COMICS #4
Featuring The Justice Of America.

MILITARY COMICS #1
Featuring the origin of Blackhawk.

WHIZ #1
Contains the origin and first appearence of Capt. Marvel, Ibis, Spy Smasher, Golden Arrow.

CAPTAIN MARVEL #1
This, perhaps the most sought after Fawcett first issue, has a full color back cover as well as front and the interiors are drawn entirely by Jack Kirby!

DOLL MAN QUARTERLY #1
An excellent Quality Comic featuring 5 Doll Man stories by Reed Crandall!

PLASTIC MAN #1
Great cover and interiors all by Jack Cole. Four Plastic Man stories! Another excellent Quality Comic.

NEW YORK WORLD'S FAIR COMICS
This 1939 comic is 96 pages long and features Superman by Siegel & Shuster, The Sandman and Zatara the Magician.

BLACKHAWK #9
A Quality comic, actually the first issue of the BLACKHAWK comic.

U.S.A. COMICS #1
A Timely Golden Ager that has the origin of Major Liberty. It also features The Whizzer, The Defender, Jack Frost, and The Young Avenger, plus Rockman by Wolverton.

SPECIAL EDITION COMICS #1
This one shot featured Capt. Marvel and was, in fact, published before Capt. Marvel #1. Valued at well over $200.

PEP COMICS #1
Features the origins of The Shield and The Comet.

YOUNG ALLIES #1
Another rare Timely comic featuring the origin of The Young Allies.

ALL STAR #3
Features the origin of The Justice Society of America.

POLICE #1
Featuring the origins of Plastic Man, The Human Bomb, and Firebrand (by Crandall).

ALL STAR #2
The issue prior to the introduction of the Justice Society, features many of DC's major heroes each in individual stories (Green Lantern, Flash, The Spectre, etc.)

ALL SELECT #1
The original Golden Age glory of Captain America, Human Torch and the Sub Mariner.

CAPTAIN MARVEL #2
Four Captain Marvel tales from 1941! Another rare Fawcett comic.

PEP COMICS #17
Introducing The Hangman, also features the Shield. From 1941!

UNCLE SAM #1
An excellent Quality comic drawn entirely by Will Eisner!

SILVER STREAK #1
The origin of The Claw from 1939!

"THE OUTER LIMITS"

by **JAMES VAN HISE**

When "The Outer Limits" first appeared in the early 1960's, it was at the time of monster boom. Ergo the powers that be decreed that producer Joseph Stefano include a monster in every episode. Luckily Stefano was talented enough to know how to do this within the realm of good eerie and dramatic tales, a skill which another SF producer, Irwin Allen, could have used but never even tried to master. This was back in the days when summer reruns didn't begin until summer as the first season of "The Outer Limits" consisted of thirty-two episodes, compared to the twenty to twenty-two that are done today. The second season (second year) of "Limits" was only a half year due to its being cancelled, therefore that season only had seventeen episodes!!

Although both seasons of "Limits" presented many fine episodes, the first season was over all the strongest as it had more interesting stories and came across as having a larger budjet than the hastily assembled second season (but more about that later). The series began with the episode "The Galaxy Being" about a creature from the spiral galaxy Andromeda that contacts the Earth and through an accident is transmitted there. It was a good episode, not great but good, what would come to be an average episode of "The Outer Limits". The best was yet to come. "The Hundred Days of the Dragon" was a good, eerily effective episode but completely out of step with the rest of the series as it was more a political horror story, about a Red Chinese agent who murders a presidential candidate, takes his place and becomes president in that assumed identity, than it was SF. The SF element was there in the form of a drug that would allow the skin to be moulded into any form, but it just seemed out of place. The series really began exercising its potential with "The Architects of Fear". This is the episode in which a group of scientists decided the only way to end the conflict between nations was to have Earth face a menace which threatened the entire planet. The only way they can do this is to create such a menace and they do so by taking one of their members who volunteers (Robert Culp) and through complex surgery changing him into a totally alien being. The catch was that the change would be permanent. They plan to have their "monster" land in a ship of their own design near the United Nations building, go inside and appear before the council declaring that a vast armada is lying off in space waiting to invade Earth should they refuse to surrender. The suspense in this episode was excellent, especially when their plans awry when the ship crash lands in a lonely wooded area and the monster starts struggling through the overgrowth, whereupon we see it for the first time, and what a weird thing it is! The drama and the pathos present in the end of this episode made it far more than just a monster story as it was also a story about people. This is what made "The Outer Limits" so effective in its presentations. Unlike many horror films which build a slight plot with slight characters around some type monster, "Limits" presented by and large firmly constructed stories with believable characters which would either lead up to or present believable conflicts involving the monster of the week. This, coupled with the moody black and white photography made for the creation of some genuine classics of the genre. In the one hour format, "The Outer Limits" made very fine use of the story whereas "The Twilight Zone", when it made a temporary transition to one hour, floundered helplessly. "The Sixth Finger" presented another remarkable episode which starred David McCallum as a man who has the evolution of his body speeded by electronics employed on a molecular level. The makeup, which became a byward with excellence on this series, was especially remarkable here as McCallum continues to advance from the machine's stimulation. His high forehead growing into an enlarged skull with ridges around the eyes were just incredibly well done. "The Human Factor" presented Harry Guardino as a paranoid who believes his sees a snowman-like creature that has invaded at the military base where he is stationed in the frozen vastness of greenland. It was an interesting episode which explored the human mind in that the monster was not real. "Corpus Earthling" was an average episode about alien creatures that look like rocks but can come to life and take over human bodies, as was "The Man With The Power" who has a device implanted in his brain which allows him by concentration to focus an electro-magnetic field energy into a sharp beam of incredible power. "Tourist Attraction" is the episode which involved the strange sea creature which is captured but rescued by his fellows. It was an interesting episode aided by "Limits" always interesting monsters. The most interesting monsters ever presented on "The Outer Limits" are undoubtedly "The Zanti Misfits". If you recall, these were little creatures that looked like giant ants with human heads. They really looked bizarre and were made convincing in that they were animated via stop-motion animation by Jim Danforth. The story involved the Zanti's sending a shipload of their criminals to Earth to keep them from undermining their planet. When the Zanti who was guarding the prisoners is killed by a terrified man who sees it, the Zanti Misfits run amuck to be finally defeated in a sequence in which they are seen crawling all over people in the midst of the pitched battle with them. The monster that appeared in "The Outer Limits" were pretty strange but only one came really close to looking downright disgusting. That was the creature in "The Mice". This story involved contact being made with the intelligent beings on the planet Chromo. Through teleportation a human is sent there while one of their number is sent here. The creature resembles a humanoid (barely) jellyfish with various jutting projections, etc. If that wasn't bad enough it injests a substance for food,which it grows, that looks something like soggy bread. Yucchh!

One of the weakest first season "Outer Limits" was "ZZZZZZZ". No, that's not a biting commentary, that's the title. It concerned a hive of bees materializing one of their own into the form of a human, she being their queen who will lead the bees in conquest of Earth.

Now I can accept just about anything, even bugs with humanlike heads, but not a bee that changes into a person. I just can't buy that. "The Invisibles" used the old theme of aliens infesting the bodies of humans but did it quite effectively. Burt Reynolds fine performance also helped it out.

To digress for a moment, this brings up an interesting point, that being that many actors who would become much better known in the following years appeared in this series. I've already mentioned David McCallum and Burt Reynolds, but there was also Cliff Robertson, Robert Culp, Robert Duvall, William Shatner, Martin Landau, Adam West and even Ted Knight.

"The Bellero Shield" had Martin Landau in a supporting role. The story, like many "Outer Limits" tales, used SF to focus on man's weaknesses and flaws, in this case his greed. The story involved a creature from a world of light that is captured by the beam of an experimental laser gun. The creature can encase itself in an impenetrable shield, bell-shaped and clear, in times of emergency. Bellero's wife manages to kill the creature (or so she believes) and plans to exhibit the shield to the world as her husband's invention. While demonstrating it she discovers she doesn't know how to remove the shield as it is actually operated by the creature's "blood". The alien, before dying, releases her as a parting act of mercy to a despicable creature.

"Fun and Games" starred the late Nick Adams as a man snatched from Earth and teleported to a distant planet where he represents Earth, unwillingly, in a battle with an alien, a battle which will decide the Earth's fate. It's not a bad episode as the alien is, of course, weird as hell and the suspense of the hit and run fighting combined with the anti-hero character of Nick Adams makes for a better than average story.

Another very effective episode is "A Feasibility Study" which had an entire six block residential section of a city transported to the planet Luminos. The people were brought to the planet to test their susceptibility to the disease which infects that planet's inhabitants, making it impossible for them to move about the way those of Earth in healthy bodies can. In other words, to see if it would be worthwhile to use people of earth for slaves. As usual the attitudes of the people captured are carefully portrayed and examined, with man coming out on top this time when the people decide to deliberately infect themselves to convince the Luminites that Earth is of no use to them, thus saving countless lives, although the people of Earth will never know of the sacrifice that was made for them.

This episode, like many of the "Outer Limits", was directed by Byron Haskin, the man who has directed many of George Pal's films including THE WAR OF THE WORLDS and ROBINSON CRUSOE ON MARS.

There were indeed many fine episodes in the first season and other which used SF to make a statement about mankind was "The Chameleon". This starred Robert Duvall as a man who is hired to impersonate one of the aliens aboard a downed flying saucer in order to gain entry. This is accomplished by using cells from one of the aliens to change the man's molecular structure into a duplicate of the alien's. He gains entry to the ship and although the aliens realize that he is not really one of them, they allow his changed chemistry and new "memories" of their planet to grow in him so that he will realize just what they are really like. The more the agent "remembers" about their planet, the more he dislikes the grubby creatures of what was once his people and the planet Earth. He elects to leave Earth with them and live on their planet when they leave.

The final episode of the first season was "The Forms Of Things Unknown" which producer Joseph Stefano did as a pilot for a projected series he would call "The Unknown". The story starred David McCallum as a man who built a room in which he could bend time. When "The Unknown" didn't make it as a series, the background music of the episode was later used for Quinn Martin's THE INVADERS. This episode had been made as a projected pilot because Stefano had been informed that "The Outer Limits" would not be renewed for a second season. When ABC suddenly decided they needed "Outer Limits"

ROBERT CULP IN THE EARLY STAGES OF THE TRANSFORMATION INTO AN ALIEN MONSTER IN THE EPISODE "THE ARCHITECTS OF FEAR".

"OUTER LIMITS" *Daywin Production Inc* a UNITED ARTISTS TELEVISION presentation

to fill a time slot on saturday nights, Stefano was already busy elsewhere. For the second season Stefano was replaced by Ben Brady. Conrad Hall, who as director of photography had been responsible for much of the superb atmosphere generated in the first season's episodes, was also unavailable and was replaced by Kenneth Peach, an only secondary talent. Nevertheless, the second season did produce some fine episodes. By and large the runaway favorite of the second season is "Demon With A Glass Hand" and it's easy to see why as this episode had a lot going for it. First off it was written by Harlan Ellison (who had also written "Soldier" which was the premier episode of "Limits" second season) it was directed by Byron Haskin and it starred Robert Culp. It couldn't help but be good. The story of Culp as a man with a glass hand whose fingers are computer memory banks was excellent. It was very swiftly paced as Culp was battling aliens who came from the future through a Time-Mirror to capture Culp as only he knew where future humanity had hidden 200 years hence when the aliens had invaded. Coupled with this was a subplot of Trent (Robert Culp) searching for some of the missing memory bank fingers, each one supplying more clues to his own identity, ultimately revealing to himself that he's a robot. The ending is great as Trent has defeated the aliens (who vanish into time when a pendant they wear is removed) and he must wander the Earth for 200 years until it comes time to release humanity from their place of hiding.

Very few of the other second season "Outer Limits" achieved this level of excellence. "Cold Hands, Warm Heart" was a somewhat interesting story about an astronaut (played by William Shatner) who came in contact with an alien creature on Venus and who is somehow now taking on its characteristics.

"Expanding Human" which starred Skip Homeier and Keith Andes was a good taut episode about a scientist who takes a mind expanding drug which has a Jeykle/Hyde effect on him as under its influence he gains hypnotic power, super-human strength, and increased mental awareness, however he also becomes a dangerous, malignant personality.

"The Invisible Enemy" was another good one about a spaceship crew on Mars. They arrive to find the first expedition destroyed and the crew missing. They come to find, following mysterious disappearances of fellow crewmen, that the sands of Mars are like a vast ocean, an ocean inhabited by fearsome carnivorous creatures who move through and under the sand as easily as we move through water. This was an especially eerie story filled with a great deal of suspense. The director on this one was, again, Byron Haskin. The story was written by SF writer Jerry Sohl.

Another story by an SF writer was "I Robot" adapted by Eando Binder's classic from the 1930's. The story of the robot Adam Link who has a mind with a human personality is well known and although the ending of it was changed here for dramatic purposes, it was still very well done. The story involves Adam Link put on trial for the murder of his creator, although actually the man's death was an accident unrelated to the robot. The trial does not look as if it is going too well for Adam although his fate is still uncertain. During the recess while the jury is deliberating, Adam is walking outside with his attorney when a girl darts into the path of an oncoming car. Adam reacts before anyone else can move, throwing the girl out of the way as the car strikes him, shattering the robot to bits.

The rest of the episodes, although not bad, were only average, lacking the power and insight that marked the success of so many others. The two parter, "The Inheritors" seemed too padded while "The Brain of Colonel Barham" was hardly original and certainly predictable.

The special effects by the now defunct Projects Unlimited still maintained a high degree of quality such as the alien-creature-from-plant metamorphasis in "Counterweight" which was very well animated, probably by Jim Danforth. Unfortuneatly the budget for special effects in the second season was reduced, thus giving the second season a somewhat subdued appearance when comparing it with the first.

The final episode, "The Probe", is noteworth only because is marked the appearance of a creature called "The Mikie", a blob-like thing played by the late Janos Prochaska, a role he repeated in the STAR TREK "The Devil In The Dark", only there it was called the Horta.

"The Outer Limits" was one of the few genuine sparks of originality and talent to ever appear on television. Along with STAR TREK it is the only mature SF series ever to be done for television, but then televison is not known for its searches for mature presentations for its viewing audience.

RIGHT: RED MORGAN AS ADAM LINK AND MARIANNA HILL AS PROF. LINK'S NIECE FROM THE EPISODE "I ROBOT".

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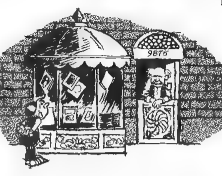

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INFINITY FOUR = $3.00 - This 84 page volume starts off with a blockbuster of a cover in full color by Richard Corben. There's a great deal of other art including portfolios by Frank Brunner and Gray Morrow as well as many other illustrations by Bernl Wrightson, Jeff Jones, Roy Krenkel, Al Williamson, Mike Kaluta and Morris Scott Dollens. There are also strips by Kaluta, Mort Drucker and an EC science fiction strip by Williamson & Frazetta. Also included is a long article on undergrounds by Jaxon and interviews with Mike Kaluta and Steve Harper. Full color back cover by Larry Todd.

SPIRIT SECTIONS = $4.00 each - These sets contain ten different 8 page sections beginning chronologically with the very first "Spirit" on June 2, 1940.
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Each section consists of a seven page Spirit strip with one page of background history on the creation of that particular story written by the man who originally created it, Will Eisner! These are printed in black and white the same size they originally appeared in over thirty years ago.

GRAVE TALES = $2.25 - This book features comic strips, all new, printed on extra heavy stock to be suitable for coloration in any way you want. There's strips by Don Newton, Mike Roberts and Robert Persons, all in the horror & SF vein. There are also single page illustrations by Don Newton as well as others, including some very fine drawings reprinted from old pulp magazines.

MARVEL TIMES #1 = $1.00 - Articles on Barry Smith, sword & sorcery in comics, comic reviews, Golden Age Timely cover and more.

MARVEL TIMES #2 = $1.00 - Lengthy article on Dr. Strange; also articles on Berni Wrightson and Stan Lee. Question and answer column as well as comic reviews. Art includes cover of DR. STRANGE #183 printed from the original and KULL #3 cover from black & white proof.

MARVEL TIMES #3 = $1.00 - Indepth article on Kirby's reign on THE FANTASTIC FOUR; "The Legend Of Prester John", "The Watcher Speaks", comic reviews and lettercolumn.

THE ALIENS = 60¢ - Two-color cover print by Robert Kline, 8 1/2 X 11 on heavy slick paper.

THE COLLECTOR #14 = 75¢ - Articles by Dwight Decker and Duffy Vohland, art by Hanley and Fantucchio.

THE COLLECTOR #19 = $1.00 - Fantastic cover by Fantucchio and beautiful centerspread by Don Newton, not to mention some nice work by Jim Jones and Robert Kline.

THE COLLECTOR #28 = $1.50 - Excellent color 3F cover by Ken Barr and back cover of The Shadow by Don Newton. Features indepth article on The Shadow which is illustrated by many drawings as well as Pulp cover reprints; "Greenhorn" by Alan Hanley; STAR TREK article with many fine illustrations and stills; long article on Golden Age super heroines with comic repros as well as art by Fantucchio, Black, Ellis and others. Also other art by Gil Kane, Don Newton (portfolio), Fantucchio (centerspread) and Steve Fabian.

SPECIAL EDITION SERIES #1 = $10.00 - This 324 page volume reprints every Captain Marvel story from WHIZ COMICS #7-28 including the famous Captain Marvel vs. Spy Smasher serial and even the origin of Capt. Marvel Jr. Full color front and back covers from original issues of WHIZ.

DRACULA COVER BY DON NEWTON = 75¢ - Full color, 8 1/2 X 11.

1973 OVERSTREET COMIC BOOK PRICE GUIDE = $6.00 - All comics from 1933 to present are listed along with their current market value. Over 500 small cover reproductions illustrate the guide. Also features a color cover, a guide to comic fandom and articles on collecting comics. 400 pages long.

DR. STRANGE = 75¢ - Full Color cover print by John Adkins Richardson, 8 1/2 X 11.

STAR TREK: ENTERPRISE VS. KLINGON BATTLE CRUISER = 75¢ - Full color cover print of a beautiful painting by Morris Scott Dollens, 8 1/2 X 11.

THE EYE #1, 2 = 75¢ each - Adventure strips by Billo White, primarily featuring his super-hero The Eye!

EC PORTFOLIO TWO = $25.00 - Full color front and back covers by Frazetta; six EC strips printed in black and white directly from the original art, as well as three classic covers. Large 12 X 16 inch size on heavy stock. Truly beautiful!

EC HORROR LIBRARY = $20.00 - Hardcover book, 10 X 14, which reprints from the original art and in FULL COLOR no less than 23 classic EC tales. Science fiction, horror and shock suspenstories by all the greats: Frazetta, Ingels, Williamson, Wood, Davis, Crandall, Krigstein as well as a previously unpublished EC science fiction strip by Angelo Torres which had been rejected by the newly formed comics code in 1955.

FANTASTIC FANZINE #12 = $1.50 - Beautiful full color cover painting by Robert Kline, plus other excellent art by Newton, Cockrum, Kline, Richardson as well as a color centerspread by Fantucchio. Also, several well written articles and an excellent Robert Kline interview studded with many beautiful examples of his artwork.

STERANKO'S MEDIASCENE #9 = Special All-Hero Issue featuring articles and photos from the new "Doc Savage" film, "Zardoz", centerspread painting of Steranko's "Talon" and much more including indepth news on comics and paperbacks.

NEW

FANDOM ANNUAL #1 = $2.50 - Fantucchio cover, many many articles on Golden Age characters and comics such as Fawcett, FLASH COMICS, Nedor comics, etc. with many art reproductions. Also an article on EC's WEIRD SCIENCE and an interview with Harvey Kurtzman. Color front and back covers.

FANDOM ANNUAL #2 = $5.00 - Illustrated interview with Fantucchio, as well as one with Joe Kubert. The complete SAVAGE EARTH strip by Don Newton (19 pages), art by Finlay (portfolio), Wrightson, Wood, Richardson, Newton, Raymond, Frazetta (gallery of classic covers) and others. Articles on Golden Age comics, Batman, Blue Bolt, Walt Disney Comics, EC's New Trend, Joe Orlando, WEIRD SCIENCE, Ghost Rider and considerably more.

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On the ADULT COMICS, if you desire first class mailing add 40¢ per copy.

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THE SPIRIT #1 =$1.00- Limited supply! This features four Spirit adventures from 1946 reproduced from the original art, but the real toppers are the color wrap-around covers by Will Eisner, totally new (and great) and four new one page Spirit strips by Eisner which is some of his finest work.

ADULT COMIC

THE SPIRIT #2 =$1.00- This fine issue features four Spirit adventures guest starring P'Gell from 1946 & 47 as well as a brand new four page Spirit story from a script Eisner wrote in 1950 but never used until now. The color wraparound cover by Eisner is also brand new and really beautiful!

ADULT COMIC

GRIM WIT #2 = $1.25 - Full color throughout! Richard Corben's last underground comic. Features beautiful color cover by Corben and two strips by him as well, one of which is a sequel to his film "Neverwhere". Also back cover and one strip by Jaxon as well as a couple pages by Dave Holman. Excellent!!

ADULT COMIC

FANTAGOR #3 = $1.00 - Completely in full fantastic color! Nineteen pages by Corben, a nine page horror strip by Herb Arnold, tremendous front cover by Corben, back cover by Corben/Bode' and more. Brilliant use of color!

ADULT COMIC

FANTAGOR #4 = $1.00 - Again, it's completely in full color. There's a ten page science fiction strip by Corben as well as a seven page sword & sorcery strip by him. Rich also does the front cover and inside back covers. These strips have some really incredible and imaginative uses of color! Also SF & fantasy strips by Tim Boxell, Myron Holman and Stan Dresser.

ADULT COMIC

WEIRD FANTASIES #1 = 75¢ - Full color throughout. EC science fiction and horror type stories by Richard Corben, Al Davis, Landon Chesney and Nicola Cuti. Inside front cover is an excellent SF scene by Jesse Santos.

GRIM WIT #1 = 75¢ - Richard Corben art from cover to cover! Thirty-six pages of all new material including a color cover, a 25 page strip called "The Beast Of Wolfton" and a 7 page sword & sorcery strip starring Corben's own Razar the unhero. There's some truly powerful work in here verying from Corben's inimitable line style to his incredible airbrush drawings.

ADULT COMIC

EC LIVES! = $5.00 - Ninety-two pages on heavy stock purely devoted to EC: reprints seven classic stories and has interviews of fascinating personal depth with many of the old EC artists and writers who discuss EC and all the personalities who made EC what it was. There's an excellent article by Bhob Stewart about "EC ON FILM" as well as a brand new beautiful cover by Wally Wood done especially for this volume!

CAPTAIN GEORGE'S WHIZZBANG #16 = $1.00 - Excellent nine page article on the special effects wizardry of the Lydecker brothers (many behind the scenes stills); G-8 AND HIS BATTLE ACES article; "Favorite Films Of 1944"; old comic strips & ads plus reviews of recent books and films and more.

FAVORITE FUNNIES #1-6 = 75¢ each - Tabloid size paper which reprints some of the finest Golden Age newspaper strips such as The Phantom, Brick Bradford, Alley Oop, Sky Roads, Little Nemo (occupying the entire centerspread), Speed Spaulding (WHEN WORLDS COLLIDE), Bringing Up Father, Batman, Krazy Kat and Charlie Chan.

GOLDEN AGE COLLECTOR #3 = $2.50 - Color cover of Firebrand by Don Newton and five long Golden Age strips. Features Firebrand by Reed Crandall, The Green Lama by Mac Raboy, Space Patrol by Basil Wolverton, Captain Daring by Reed Crandall (printed from the original art), and The Fighting Yank. Back cover is the excellent Mac Raboy cover of GREEN LAMA #2.

STAR TREK SOUVENIR BOOK #2 = $1.00 - Features ten pages of the rare British Star Trek strip, an interview with Leonard Nimoy, stills and more.

CYCLOPS = 75¢ - full color cover print by Richard Corben,8 1/2 x 11

STERANKO'S COMIXSCENE #2 = $2.50 - Special Captain Marvel issue. Features a spread on C.C. Beck including photos of him with the old Fawcett staff as well as of him today; the drawing of "Billy Van Marvel" that landed Beck the job on the revival; Spider article by Robert Weinberg; two page article on Krupp Comix; centerspread by Steranko.

STERANKO'S COMIXSCENE #4 = $2.00 - This issue features Steranko's excellent anti-drug strip "The Block". Also the usual pages of news and advance cover repros.

STERANKO'S COMIXSCENE #5 = $2.50 - Special double size issue on the sword & sorcery theme, packed with page after page of barbaric splendor. Stories, articles, features and facts about swordplay and savagery in comics, films and pulps. A plentitude of art by Barry Smith, Wally Wood, Kirby & others.

STERANKO'S COMIXSCENE #6 = $1.50 - Special John Carter of Mars issue. Includes map of Barsoom, old pulp art, new art from the Burroughs paperbacks, articles as well as all the regular news features.

MR. A by Steve Ditko = 75¢ - This fanzine features four complete strips of "MR. A" by Ditko (totalling almost 40 pages) plus color covers and color centerspread as well. It's Ditko at his best!

GRAPHIC STORY MAGAZINE #15 = $1.25 - Marvelous full color cover by macabre cartoonist Gahan Wilson, as well as a twelve page interview with him which is filled with many of Wilson's cartoons. The rest of the issue is comprised of a long interview with one time comic artist, now SF writer, Harry Harrison. It is illustrated with many examples of Harrison's comic art, including pages he did for EC with Wally Wood, as well as a montage page of stills from SOYLENT GREEN (which was based on Harrison's book). A very long and very good interview.

SHAZAM 1973 SUMMER EDITION = $2.50 - Life magazine size, 80 pages, all full color. Features six Golden Age classics with the entire Marvel Family together and in individual stories. Also a behind the scenes talk with C.C. Beck, special section on "How To Draw The Shazam Family", a diorama featuring Captain Marvel, a double page poster and more.

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FANDOM ANNUAL #3 = $4.00 - A 200 page blockbuster! Strips by Frazetta, Williamson, Joe Kubert (TOR), Reed Crandall (The Ray), Basil Wolverton; a thirty page spread on EC including Wally Wood SF covers and an indepth article by Rich Hauser. There are also articles on STAR TREK, The Lone Ranger, Flash Gordon, Underground Comix and more. Interviews with Hal Foster and Gary Trudeau (DOONESBURY). There's also spreads on serials, stills from JASON AND THE ARGONAUTS, comic covers from the cream of the Golden Age, twelve installments of THE WILLIAMSON COLLECTOR and quite a few strips by Williamson, Frazetta and others.

FLASH GORDON = 75¢ - Full color cover print by Don Newton, 8 1/2 X 11.

FIGHTING HERO COMICS SPECIAL EDITION #1 = $1.75 - Reprints from out of print early issues of FIGHTING HERO COMICS (the very early comic fanzine).

MASQUERADER #6 = $1.25 - Very early fanzine, includes an article on Jack Kirby (headed by a photo of Len Wein when he was 14 years old).

FLASH GORDON, INTO THE WATER WORLD OF MONGO = $13.00 - 144 pages of Alex Raymond's Flash Gordon, a complete story from 1936 through 1938, top notch re-production in a beautiful hardcover book, 9 X 12. Over 2 1/2 years of classic Raymond!

GOLDEN FUNNIES #1-25 = 75¢ each - Tabloid size newspaper which reprints some of the finest Golden Age strips such as Buck Rogers, Superman, Tailspin Tommy, Don Dixon, Little Nemo, Dick Tracy, Mandrake and others.

FLASHBACK 2 = $2.00 - A reprint of the complete HUMAN TORCH #5 from 1941--the famous Torch/Namor battle issue that sells for over $50.00!

FRANK FRAZETTA SPECIAL (CAPTAIN GEORGE PRESENTS #38 & 39, double issue) = $1.25 - Sixty-four pages featuring various strips by Frazetta including several White Indian strips and some of his funny animal and humor work.

THE SENSUOUS FRAZETTA = $2.00 - A portfolio of Frank Frazetta's sexiest renderings of women. Some are full page and many are double page poster size. These are finished drawings. No sketches. Quality printing on quality paper.

GOLDEN AGE COLLECTOR #1 = $1.25 - Stormy Foster by Reed Crandall; the only two METEOR MARTIN strips by Basil Wolverton; also The Web and Steel Sterling. All are original Golden Age strips reprinted with beautiful halftone reproduction.

GOLDEN AGE COLLECTOR #2 = $2.00 - Color cover of Blue Bolt by Don Newton and no less than six Golden Age strips including the Green Lama by Mac Raboy (from GREEN LAMA #1), Blue Bolt by Simon & Kirby, Spacehawk by Basil Wolverton (from TARGET #7), the Twister, the Claw, and a little known classic Dr. Drew story printed from the original art (this is done in a very pronounced Will Eisner style by Grandanetti).

ILLUSTRATED COMIC COLLECTORS HANDBOOK Vol. 2 = $1.25, Vol. 3 = $1.50, Vol. 4 = $1.25 - Capsule histories and illustrations of Golden Age heroes, both the well known and the very obscure. The first two volumes include art by Fantucchio, and the final volume has art by Newton and Richardson as well as cover reproductions.

THE NEAL ADAMS INDEX = $2.25 - This is an index to all of Neal Adams work, covering comics, advertising and fanzines. There is also a great deal of his art printed here which was previously un-published, including some fine drawings done for "Warp" as well as an exceptional X-MEN cover that Marvel rejected. This also has both an Adams wraparound cover and center-spread as well as two pages of Adams own views on comics, selected characters and the comics industry. Extremely impressive.

JACK KIRBY'S GODS POSTERS = $3.25 per set - Each one of these 11 1/2 X 17 1/2 posters is reproduced in full color from the original water color paintings by Jack Kirby of the Gods "Heimdall", "Sigurd", "Balder" and "Honir". Printed on quality paper, they are offered at a price so low no Kirby fan can afford to miss them. These posters are now out of print from the publisher so there is only a limited supply left. Shipped flat in a cardboard envelope. Add $1.00 for first class.

MONSTER TIMES #1 = $2.00, #3,4,5,6 = $1.00 each, #10 (EC issue) = $1.50, #11 (PLANET OF THE APES), #12 (GODZILLA/GORGO), #14 (SILENT RUNNING), #15 (VALLEY OF GWANGI) = $1.00 each. This is a tabloid newspaper with articles on all areas of monster and comic lore with good current movie coverage as well.

MOVIE AND SERIAL POSTERS = $1.25 each - 16 X 20, THE LONE RANGER and also THE CRIMSON GHOST.

FULL COLOR FRAZETTA FAMOUS FUNNIES PRINT = $1.25, two for $2.00. 9 X 12 full color print of the Frank Frazetta Buck Rogers cover of FAMOUS FUNNIES #214.

REALITY #2 = $2.00 - Gorgeous full color front cover by Larry Todd of two alien gladiator monsters; color back cover by Kaluta; two unpublished WEB OF HORROR strips, one by Kaluta (7 pages) and the other an SF strip by Bruce Jones (7 pages); 4 more pages by Kaluta, 2 page strip by Wrightson, 2 pages by Wrightson and Reed Crandall, article by Jan Strnad on Fandom writing, and a beautiful centerspread by Frank Brunner of a man fighting a giant octopus!

STAR TREK STILLS = $5.00 - Set of six different 8 X 10 glossy stills. Excellent photos of Kirk, Spock, McCoy and Uhura. Scenes include portrait shots and a great scene of three of them in the transporter room.

STERANKO'S HISTORY OF COMICS Vol. #1 = $4.00 and Vol. #2 = $6.00 - Both volumes have color wraparound covers by Jim Sterenko and the books are exactly as the title describes them, beginning with Pulps and newspaper strips and going headlong into a detailed analysis of the Golden Age heroes.

STAR STUDDED COMICS #6 = $1.00 - D. Bruce Berry art, early fanzine.

TARZAN = $1.25 - Full color poster by Don Newton, 11 X 17.

INSIDE COMICS #2 = $1.00 - This is fandom's magazine of investigative reporting. This issue features an article on the Disney Studios and what they have become since Walt's death (written by a man who had an important job at the studios), an excellent interview with the very articulate and creative Harvey Kurtzman, Southern Calif. mini-cons, viewpoints by Steve Ditko and C.C. Beck and much fascinating news.

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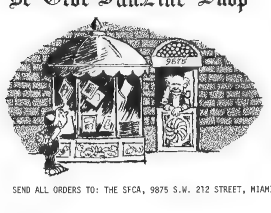

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GOLDEN AGE #4 = $1.25 - Front cover by Don Newton, centerspread by Newton of Spy Smasher, portfolio of pages and covers from EC science fiction comics, Jim Jones drawing of Ming the Merciless, articles on JUNGLE COMICS, Landon Chesney and more.

GOLDEN AGE #5 = $1.25 - Excellent front cover by Don Newton of SF hero in hand to jaw combat with monster, back cover by John Adkins Richardson of Hawkman, articles on TOP NOTCH comics, Cary Bates, Forrest Ackerman and others. Numerous illustrations by Don Newton.

GOLDEN AGE #6 = $1.25 - Centerspread by John Adkins Richardson of the Fantastic Four, three page portfolio by Robert Kline of heroes from ELLIE COMICS, reprints of excellent art from Spanish comics, "Tyzor The Prehistoric Man" strip by Jim Chase and more.

GOLDEN AGE #7 = $2.00 - Wraparound color cover of Tarzan by Don Newton, fantastic six page Richard Corben portfolio "The World Of Conan", in-depth interview with John Adkins Richardson, "Mnemo, Son Of Little Nemo, In Nostalgia" is a beautiful nine page strip by John Richardson featuring all of the Golden Age greats, serial article on "Rocketman" by Earl Blair, more art by Newton, Mason, Richardson, etc.

SERIAL ENDING-ESCAPE PICTORIALS = $3.00 each - These are all on heavy stock, 8 1/2 X 11, contain sequence shots from the end of each chapter showing the cliffhanger ending, then one shot from the start of the following chapter showing the escape, also the Opticals (From Chapter One) of leading players, title card, chapter one card, supporting players, credits, recap forward card, eight frame sequence. All of these are blow-ups from the actual film frames. Other stills are also shown, identification of non-listed players, complete detailed chapter-by-chapter synopsis, filming start-stop dates, National release date, footage, running time, editing dates of each chapter, who actually wrote the music, production numbers, general notes on the serial and production notes. Each has color front and back covers. The 6 available are: DAREDEVILS OF THE RED CIRCLE, ZORRO'S FIGHTING LEGION, RED RYDER, SPY SMASHER, CAPTAIN AMERICA, DRUMS OF FU MANCHU.

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INSIDE COMICS #1 = $1.00 - This controversial publication features articles about the comics industry which are not always supplied by official sources, but are ferreted out in the fashion that news stories should be. This issue presents the story of the theft of 190D pages of original art from DC; a long interview with Robert Crumb; a discussion of the largely ineffectual Academy of Comic Book Arts; why Neal Adams is on strike against DC; "George" returns with fanzine reviews; news, Roy Thomas' continuing debate and more!!

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SENSE OF WONDER #12 = $1.00 - Article on Stanley Pitt by John Ryan with fine art reprints from strips such as his Yarmak and Gully Foyle; excellent Will Eisner article with reprints from "Hawks of the Seas", "Yarko' and the "Spirit" including a repro from a rare 1952 SPIRIT section done by Wally Wood (beautiful SF scene); art by Newton, Krenkel, Buckler and more including an article on Jack Kirby.

SERIAL PICTORIAL = $1.25 per volume - Each volume consists of 15 full size 8 X 10 stills and one half page still, all printed on heavy stock. The volumes still available are: THE MASKED MARVEL, DARKEST AFRICA, SPY SMASHER, DRUMS OF FU MANCHU, ZORRO'S FIGHTING LEGION, SECRET AGENT X-9, and ROY BARCROFT, REPUBLIC'S GREATEST VILLAIN.

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SQUA TRONT #4 = $5.00 - The ultimate EC fanzine, now back in print. Features four FULL COLOR covers by Graham Ingels, Harvey Kurtzman, Kenneth Smith and Vaughn Bode', as well as other art by them as well as Roy Krenkel, Reed Crandall, Robert Kline, Woodbridge, Torres, Metzger, Kaluta, Wrightson, etc. But the real staggering feature is two previously unpublished EC science fiction strips by Reed Crandall and Krigstein. Fantastic!! There's also articles on Harvey Kurtzman, the EC gang and Frank Frazetta including the refinished and refined CONAN THE ADVENTURER painting.

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'DAY THE EARTH STOOD STILL" COLOR PHOTOGRAPH = $1.00, 2/$1.50 8 1/2 X 11 still in full color shows Gort and Klaatu standing on the flying saucer.

STAR TREK '74 = $2.00 - High quality all Star Trek fanzine. It features an article by Walter Koenig about the show and his fellow actors, a recent long article/interview with William Shatner with many photos, articles on Leonard Nimoy, in-depth cast profiles, photos, a photographic retelling of "The Menagerie", a discussion and photos from the Star Trek Bloopers and more!

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Starting with issue No. 15, FANTASTIC EXPLOITS (formerly titled FIGHTING HERO COMICS) will feature Frank Frazetta's famous "White Indian" strips. These will be run in serialized form (1 part in one issue with the 2nd, and concluding, part in the following issue). To insure the best and clearest possible reproduction, the negatives are shot (half tone) directly from the comic, not from a photo copy. Here is the chance of a lifetime for all Frazetta fans to read and collect (via FANTASTIC EXPLOITS) the great White Indian strips at a fraction of what the original comics would cost you. We have around 10 complete stories that we hope to run if F.E. gains fandom's support. It should be noted, however, that each issue will have a very limited printed run, so you should not delay in ordering. The issues that are currently available are listed below. Send all orders to THE SPCA, 9875 S.W. 212 St., Miami, Fla. 33157

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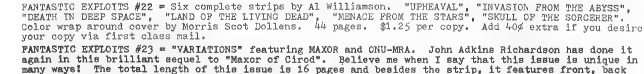
FANTASTIC EXPLOITS #23 = "VARIATIONS" featuring MAXOR and ONU-MRA. John Adkins Richardson has done it again in this brilliant sequel to "Maxor of Cirod". Believe me when I say that this issue is unique in many ways! The total length of this issue is 16 pages and besides the strip, it features front, back and inside front cover art by Richardson, all new and previously unpublished. The price? A mere 75¢ or $1.00 if you desire first class mailing.



BY FRANK FRAZETTA IS IN "FANTASTIC EXPLOITS" NUMBER 20. SEE DETAILS ABOVE.

"GENESIS II" VERSUS "PLANET EARTH"

I found it rather interesting that "Genesis II" was remade into a second pilot with different actors carrying on the same format as the same thing was done with STAR TREK to these many years ago. Like STAR TREK, the lead of the second pilot was played by a different actor while only one of the cast of supporting actors remained the same.

In the case of "Planet Earth" the underground community of PAX was moved upstairs and made a modern city complex. The reasoning behind this was that having the city underground made it too limited. Whether that is very logical is open to question as PAX in the series concept is merely a kicking off point for the stories. It really doesn't matter where PAX is and in fact having it underground gave it a bit more of a mystique. Other changes were good ideas though such as giving them all colorful uniforms as this lent more unity to the appearance of PAX as a group and also gave them a more futuristic look. The addition of an esper was also good although the actor who played him was rather miscast as he didn't project either the awe or the mystery a man of special powers should. Rather he came across very dull and mundane. Ted Cassidy was good recreating his role of Isiah from "Genesis II" but I just wish they'd quit making him the ignorant savage and let him act! The rest of the supporting actors were good but I couldn't help but miss the original actress who played Harper-Smythe in "Genesis II" as she had far more character and seemed much less typical than Janet Margolin does. Now we come to the lead. Although I like John Saxon and consider myself one of his fans, I didn't feel that he was as effective in the role of Dylan Hunt as Alex Cord was. Saxon is a good actor but he is not as versatile as Alex Cord is. But this is only because Cord had played the role first. If Saxon had originated this role I wouldn't have complained as he is still good. One thing is Saxon's favor over Cord though, which probably makes him better suited to the role is Saxon's stature. He strikes a much more imposing figure than Cord does, plus Saxon's expertise in kung fu makes him much better in fight scenes. In fact it is this which helped "Planet Earth" from completely falling on its face because the fact is that it wasn't all that good. Now, this is not to say that the concept isn't good, not at all, because as I was explaining to someone recently, when STAR TREK had a bad episode it wasn't the fault of the series concept, it was merely a poor choice of script employing it. In this case the script, originally titled "Poodle Shop", was selected by the network from a number of story treatments that Roddenberry submitted. That was the mistake right there. The network liked the Women's Lib theme even though it's something that's been run into the ground. As a completed story it wasn't very interesting and dragged along until the last twenty-minutes, making only token use of the warlike mutants in the show's only really good scene as the balance was a maze of scenes far too drawn out. In "Genesis II" the story was by no means excellent but held the interest throughout and moved at a very swift pace. The character of Dylan Hunt was also better written in "Genesis II" as in "Planet Earth" he was rather bland. One interesting note here is that Roddenberry often repeats himself in the things he does and one can see this when watching his pilots as many elements and sometimes even bits of dialogue from STAR TREK pop up when you least expect it. In "Genesis II", when Dylan Hunt awakens from suspended animation, he croaks out the words "How long?", the exact words that Kahn croaks out when awakened from suspended animation in "Space Seed".

Should "Planet Earth" be picked up as a series, which I hope it is as it has a great deal of potential, I hope Roddenberry will be more careful with the stories than he has been. One of the treatments he has written for it is titled "Robot's Return" about a robot probe from one of the moon's of Neptune which is decended from a NASA expedition sent there over 150 years before. The robots have come to worship the "god" NASA as they were told he lives on Earth. The idea here is good but it is bogged down too much in the robot's worship of NASA, an illogical concept to begin with as why would machines which the script states are totally unemotional, need to worship a god? The way Roddenberry handles the idea is rather uneventful and robs the concept of its inherent excitement of the robots confronting the lowly descendants of the beings who created them. But again this is the fault of the story, not the concept, as the idea of "Genesis II"/"Planet Earth" does have a lot going for it.

SPECIAL NOTE: It's just been announced that PLANET EARTH, like QUESTOR, has been dropped from consideration as a series due to a dispute with the network over artistic control.

GOLDEN AGE GLEANINGS

by RICHARD O'BRIEN

DISNEY FREAKS: Fans of Walt Disney's Comics & Stories might be interested in knowing, if they don't already, that New York's main library, at 5th Avenue and 42nd Street, has bound volumes, starting with the first issue. I looked over the first four volumes, which run from October, 1940, through September, 1944, and can report that the covers are in excellent shape, but condition of the contents varies considerably. The first half of #1 is crumbling badly, but the rest of the book, and the rest of the books in the first volume seem to be good or better. Some of the later volumes are, for some reason, in generally lesser shape, but readable. The library also has some Archie comics listed, I believe from 1944 on, but that seems to be it, as far as comic books and the 42nd Street library are concerned.

STRONGMAN: Here I am, in just my second column, and I've already learned the perils of columning. Had a whole Strongman-Crash Comics article-index written (but not typed) when I received RBCC 110 and found I'd been scooped by Howard Siegel with his capsules of Strongman and Blue Streak. Decided to gulp hard and go ahead with this, though, in the hopes you might still find it of interest. I'd like to make one correction on the Strongman capsule: in all the Strongman stories, I've found no indication that Strongman was a mutant; just plain old flesh and blood, even as you and I (if I'm wrong, please correct me, Howard).

Back in 1940 I was a Strongman fan, a statement which no doubt not many people can, or would care to, make. How loyal a fan I was is something else again. Only the cover of CRASH #1 seems even dimly familiar; nothing else I've seen rings a bell.

However, that I was a fan was brought home to me sometime back in the mid or late 40s, when I found a comic with Strongman, and virtually leaped for joy with the discovery. It seemed at the time to be a more modern, better-drawn version, but as I've never come across such a book since, I'm fairly sure that my eyes played tricks with me, and it was merely one of the reprints I list in the Strongman index at the end of this article.

In 1940, there was no question in my mind that Strongman was far superior to Superman, a character who struck me as a shoulder-shrug almost from the first. Looking back three decades later, I can only guess it was because of the costume, which even now I find more interesting than the man of steel's, and because Strongman was more conventionally, well, handsome. Although since I was a rabid fan of Captain Easy, from whom Superman seemed to have borrowed a feature or two, I can't really be sure about the latter.

Anyway, Strongman, the Perfect Human, began in May, 1940, in the first issue of CRASH COMICS. His editors must have thought they had something. There weren't too many golden age heroes who chalked up the pages per issue that Strongman did.

Art was by the same fellow all the way through, one Pagsilang Rey Isip, an anagramatized pseudonym if ever there was one, but I've never been able to unravel it. The mysterious Mr. Isip may have had sufficient reasons for disguising his name, as he was no winner as an artist. His handiwork was not so much technically bad as it was sketchy and uninteresting. Further, Strongman's face varied from attractive to near-grotesque, even in neighboring panels. However, he had, as I've indicated, done a nice job on the costume. Shirt, briefs and boots were blue, with cape, tights, and a button-down triangle on the shirt front all yellow. Belts and epaulets were red, except on the cover of CRASH 1, when they were leather color, perhaps the best combination.

Strongman's origin, a brief three-panel job on the second page of CRASH 1, consisted in simply relating that "For many years he has followed the exercises of a secret book of yogi...until he has become the world's most perfect man...But to the everyday world he is Percy Van Norton rich man's son..."

It will come as no surprise to any golden age reader that Percy was a "useless playboy", but he went the rest of the golden age's useless playboys one better, sporting not only a cigaret holder, white tie and tails, but a monocle as well. The first story was credited (up front) to Scotty Walters, but no name appeared on the strip again till the last page of the last (fifth) story, when the elusive Mr. Isip finally deigned to affix his name.

Writing was no strong point of the strip, either. Take the clumsiness and misspelling of the very first box in the premier story: "Strongman! He has the strength of a hundred elephants the speed of a racing car and the skin with the toughness of a rhinoceros..."

The first story is a simple tale. The pearls of one of Percy's companions are stolen at gunpoint while their party is at the "Famous Cloud Room night club". Percy slips away, becomes Strongman, "leaps down the skyscraper with a series of gigantic bounds", chases the thieves' car, landing on its roof while it travels at 80 miles an hour. As it develops, the pearls had been stolen so that an innocent-looking ocean liner docked in the harbor can arm itself with more naval guns. The Nazi captain slays the American holdup men, as Strongman discovers the hidden guns. The Nazis temporarily stop him with live steam - "he is overcome by the heat" - but though thrown overboard lashed to an anchor, he's back on the ship in a matter of moments, destroys one of the guns as the ship pulls out of the harbor to avoid being interned. Then at the command of its skipper, the ship is scuttled, the captain going down with it, as the crew escapes. Strongman thereupon dives for the pearls, which are in the captain's safe, wraps his arms around the safe, squeezes, "and the safe cracks open like a nut". In the final panels, as Percy, he returns the pearls to their owner, who scornfully assumes he'd bought them back. As she puts it, "That's about all

you could do!"

In CRASH 2, Strongman breaks through a stone wall, a la his CRASH 1 cover, as he rescues "The real President of El Matador in Central America" from assassins. A dictator, helped by "an aggressor nation" has taken over El Matador and is plotting against the Panama Canal. The Canal was almost as popular as deceptively useless playboys during the golden age and was always being threatened with destruction. Strongman tells the President they'll leave for Panama the next day. For some reason, El President is thunderstruck. "But how?" he gasps. As a cook on Percy Van Norton's yacht, it turns out. After all, the guy may have been a president, but he was also a foreigner. Cook was good enough for him.

They leave for the "Swellport Yacht Club" with Percy's usual gaggle of uppercrust cronies, ostensibly for the gambling in El Matador.

When the citizens of El Matador see their President arrive, they are overcome with emotion, and begin to rebel against the dictator, but poison gas stops them, and the President is captured. Obviously this is the cue for Strongman. He perhaps kicks a shark as he swims toward land (it's hard to tell), is nearly bayonetted as he reaches the dictator's (stronghold, but the bayonet crumples against him, naturally, upon which Strongman seizes an ancient cannon with which he smashes through a steel door, then bowls over machine gunners with cannonballs, saves the President and Percy's guests from a firing squad, pursues the fleeing dictator, catching up with him just as the dictator's boss, an aggressor general, fires a super cannon shell at a lock of the Canal, 75 miles away. Strongman diverts the shell, then destroys the gun emplacement as the dictator and the general flee. The President's back in power, and Strongman returns to the yacht, where his friends describe their ordeal and tell him, "You weren't much help to us, Percy." "Er, er, I guess I wasn't at that," he says, doing his best to avoid looking smug. A lot of action in this story, in its simple-minded way.

The CRASH 3 story takes up where the last left off. Percy is still aboard his yacht as a wireless message is intercepted. Percy breaks the code and discovers that Rutania, a small Balkan kingdom, is about to be invaded by "Aissur" (read it backward), "a dictatorship with millions of soldiers". Percy vows to "stop this international crime", but first, as Strongman, intercepts a submarine's torpedo, and sends it back to the sub, destroying it.

When Percy and his pals arrive in Rutania, its king, Loras, receives them and tells them Aissur's crack troops are being sent over the border by dictator Nilats (read it backward). Percy, like a true playboy, greets this tragic news by asking where he can buy skiis, which causes his friends to mutter, "Isn't that just like Percy!" "A cruel war is raging and he thinks only of sport!"

Had they buy known! For next we see Percy, as Strongman, skiing toward Aissuran troops, routing them, then hurling an armored car at a highway bridge, smashing it completely, thus cutting off their line of communication, leaving the battalion to be "cut to pieces by the Rutainian troops". In Aissur's capital, Wocsom (you've got the picture), the news reaches Nilats, who, for some reason, looks rather like Josef Stalin, and he has his general executed for his failure. Makes no difference. Strongman is on his way, but once inside Nilats' tower, discovers four Nilatses. Some room for dramatic conflict here, but instead it consists of two mild panels, Strongman asking the quartet, "Which of you is Nilats" and their responding "None of us. We're his four doubles!... The real Nilats has has (sic) fled in his car!" Undaunted, Strongman commandeers a plane, sets it on automatic pilot, scoops up Nilats' car and convinces him to sign a peace treaty as the dictator and car dangle below the plane. Again, the final two panels are devoted to Percy's friends informing him that the war is over, and deploring his uselessness.

Come CRASH 4, Percy and his guests are back aboard the yacht, leaving Rutania. They soon pick up some castaways who turn out to be "refugees from Scanlandia". This time someone named Moslav is the invader (whatever happened to the Nazis of CRASH 1?) and Strongman slips off the yacht, because, as he puts it, "this is the time for action!"

It's also the time for a whole lot more incident, it turns out. Previous stories had averaged about five panels to a page, but with this episode it comes closer to eight. A lot of leaping about in this story, using the tops of cars as springboards, jumping from building to building, hoppinh aboard a train, in fact so much so that once, when confronted with a stream, Strongman, to "conserve my energy", uprroots a tree and uses it to cross, explaining, "There! I guess I get tired of jumping now and then!" He discovers Scanlandia's president, hidden in a cave, destroys a television base which has been monitoring the Scanlandians and directing gunfire, flies off to the U.S. for planes for Scanlandia, flies back with the planes in one large cargo plane, scoops up Moslav as he sits astride his horse, is downed by one of Moslav's battleships, pushes "the wounded plane toward the harbor" as Moslav is accidentally shot by his own Admiral, has the plane assembled, then swims to the enemy's flagship underwater for two miles and captures it when it begins to shell the city in retaliation, and reinstates the President after the foe is "annhilated". And finally, of course, returns to his yacht, to be put down once more as a dreamer "and nothing else".

Strongman's last story, in CRASH 5, again contains that strand of continuity that began in CRASH 2. It's mentioned that he's on the way to the theatre in Polaria, after having "saved the people of Scanlandia from the horrors of war". In this issue, Percy has dropped the monocle, cigarette holder and yachting cap in favor of the standard business suit and fedora, but is still the same fake playboy of yore. Off to the theatre with his friends, he sees "sixth column" troops parachuting into Polaria, and on the excuse of needing a drink, leaves his cronies and captures the entire company of paratroops by encircling them with a "boomerang rope", then attacks an advancing tank corps, is imprisoned in cement by a "liquid cement gun", but he expands his chest, and cracks it off as the Sixth Column troops shout "Himmel!" (Ah! Perhaps the Nazis from CRASH 1?) Strongman then leaps atop an artillery shell that was aimed at him and rides it (in a one-page full-page drawing) 20 miles to Polaria's commander-in-chief to inform him about the Sixth Column invasion.

After Polaria mobilizes its army, Strongman defeats an enemy attempt to destroy him with whirling buzz-saws, foils a try at a gas attack by "sinking his barrel chest to full capacity", blows the gas back toward the enemy. There follows his deflection of the bombs of airplanes, tossing them back into the enemy lines, his destruction of the entire enemy air fleet when they try to hurl inflammable acid at the Polarians, lighting it as it flies through the air so that it burns back upwards, to the planes, finally kills some "fifth column" ambushers, then, the "aggressor dictator asking to sign a non-aggression pact", heads back toward the theatre, which his friends are just leaving. It's back to the cigarette holder as they chide him for the last time as a no-account. The final panel advises, "Strongman has saved the Polarians from the vicious attack of the aggressor, but an even more thrilling adventure awaits him next month!" And with these brave but empty words, Strongman faded from sight - but not forever. Somewhere during World War II his adventures from CRASH 2, 4 and 5 were reprinted in a series of comics that sold for a dime, bore no date or info on publisher, contained ads only for war bonds and stamps, and always cover featured a strip which didn't appear within the book.

True, there was a Strongman comic printed in 1955 by ME, but he bore no relation, as far as I know, to the Strongman of 1940.

CRASH COMICS, though a second-line comic, was one of the more readable books of its day. Nine of its features lasted from issue one through number five, with Cat Man turning up in issues 4 and 5, and Bob Preston, explorer, making himself the final, 11th comic feature of CRASH #5.

Buck Burke was an energetic jungle strip drawn, I would guess, by the artist who did The Whip in FLASH COMICS (George Storm?). Secret Agent Z-2 was the usual spy story, though it did sport Irwin Hasen art on at least one occasion. Solar Legion, is, I imagine, the reason that CRASH COMICS sells for the sometimes eyebrow-lifting prices it does. Jack Kirby was the artist, and though the stories aren't much, the Kirby name is apparently enough of a lure. The Blue Streak was so poorly done a superhero strip that at times it even seems to have employed swipes from Larry Antonette, an act which I'm sure knowledgeable collectors would agree is quite an indication of the abysmal.

Things picked up with The Flying Trio, three flying soldiers of fortune who are the sole "survivors of a corps of 20 airmen fighting for the little nation of Sylvania against an invader". Again, nice vigorous art and words by Buck Burke's delineator. Jane Drake, Detective, was about as dull as it sounds, but Alec, a "funny" strip, had something going for it, even if only a confusion as to whether it was indeed funny or a serious strip about a dictator. Shangra, also drawn by Strongman's Pagsilang Rey Isip, though the story itself was attributed to Nam Chung Po, had a reasonably exotic fascination to it, set as it was in "an unknown region of Tibet."

The Cat Man, who supplanted Strongman on the final cover of CRASH, was not the first catman in comics. That honor is claimed by Tarpe Mills' The Cat Man, a transvestite-type hero who first appeared in AMAZING MAN #5 in 1939. CRASH's Cat Man, however, may have had some relation to Holyone's more famous Cat-Man, since CRASH's publisher, TEM, apparently was a precursor or early variant of Holyoke, and also according to Jerry Bails' Collector's Guide, since the Guide states David Herzwether was the alter ego of Holyoke's Cat-Man, the same alter-ego sported by CRASH's version.

In the origin story in CRASH 4, David's scientist-father, mother and sister were attacked by "Jungle Wild Men" in India (is this possible?), with a tigress finding David, and with her "mothering instinct", carrying him off "as one of her cubs". Naturally, "through years of jungle association, David is endowed with all the faculties of the cat family, to which tigers belong." Art may have been by Bert Whitman.

Herewith, a Strongman-Crash Comics Index, compiled with the invaluable aid of Pat Iacovone, the kind of fan who makes the whole idea of fandom seem incontestably worthwhile.

CRASH #1, May 1940
  Cover: Strongman smashing through a brick wall.
  1. Strongman - 19 pages
  2. Buck Burke - 5
  3. Secret Agent Z-2 - 6
  4. Solar Legion (Kirby) - 5
  5. Text - "Danger Diva" - 2
  6. The Blue Streak - 5
  7. The Flying Trio - 4
  8. Jane Drake, Detective - 5
  9. Alec & the Reign of Yang - 3
  10. Shangra - 10

CRASH 2, June 1940
  Cover: Strongman hanging from an airplane and pulling up a car with gangsters in it.
  1. Strongman - 19 pages
  2. Buck Burke - 5
  3. Secret Agent - Z-2 - 5
  4. Solar Legion (Kirby) - 5
  5. The Blue Streak - 5
  6. Text - "Singapore Sally" - 2
  7. The Flying Trio - 5
  8. Jane Drake Detective - 5
  9. Alec - 3
  10. Shangra - 10

CRASH 3, July 1940
  Cover: Strongman stopping a giant torpedo.
  1. Strongman - 19 pages
  2. Buck Burke - 5
  3. Secret Agent Z-2 - 4
  4. Solar Legion (Kirby) - 6
  5. Blue Streak - 5
  6. Text - "Law of the Wild" - 2
  7. The Flying Trio - 5
  8. Jane Drake Detective - 5
  9. Alec - 3
  10. Shangra

CRASH 4, September 1940
  Cover: Strongman hanging by his legs from steel girder holding two thugs.
  1. Strongman - 17 pages
  2. Buck Burke - 5
  3. The Cat Man (Origin) - 6
  4. Secret Agent Z-2 - 4
  5. Text - "Carnival Trouble" - 2
  6. Flying Trio - 5
  7. Jane Drake Detective - 4
  8. Solar Legion (Kirby) - 5
  9. Blue Streak - 6
  10. Alec - 2
  11. Shangra - 8

CRASH 5, November 1940
  Cover: Catman scaling wall with two light-beams coming out of his eyes and a gangster leaning out a window with a gun in his hand.
  1. Strongman - 13 pages
  2. Flying Trio - 5
  3. Cat Man - 8
  4. Alec - 2
  5. Buck Burke - 5
  6. Blue Streak - 5
  7. Jane Drake Detective - 4
  8. Bob Preston Explorer - 4
  9. Solar Legion (Kirby) - 5
  10. Text - "Waterfront Wildcat" - 2
  11. Secret Agent Z-2 - 4
  12. Shangra - 7

*** NOTE: The following are the only reprints I've discovered that contain Strongman. It's possible the Strongman stories from CRASH 1 & 3 were also reprinted in this series, but if so, they've eluded me. If anyone can tell me about any, I'd appreciate hearing from him.

SECRET AGENT Z-2 #7 - No date (1944 or 45?)
  Cover: First page of Z-2 story by Hasen
  1. Strongman from Crash 2 - 19
  2. Blue Streak from Crash 2 - 5
  3. Jane Drake from Crash 2 - 5
  4. Alec from Crash 2 - 3

BLUE STREAK #8 - No date
  Cover: First page of Blue Streak story
  1. Buck Burke - 4 (incomplete)
  2. Text - "Waterfront Wildcat" - 2
  3. Alec - 2
  4. Secret Agent Z-2 - 4
  5. Secret Agent Z-2 - 4 (This is the story whose first page is the cover of Secret Agent Z-2 #7)
  6. Strongman from Crash 4 - 16 (one page out)

CITIZEN SMITH #9 - 1944
  Cover: First page of Citizen Smith story
  1. Strongman (from Crash 5) - 13 pages
  2. Text - "Carnival Trouble" (from Crash 4) - 2
  3. Blue Streak (from Crash 4) - 5 (incomplete)
  4. Solar Legion (Kirby) -(from Crash 5) - 5
  5. Shangra (from Crash 5) - 7

MISS VICTORY #3 - 1945 (No Strongman, but of interest because of its reprint of the Cat Man's origin)
  Cover: First page of a Miss Victory story
  1. The Cat Man (from Crash 4) - 6
  2. Buck Burke (from Crash 4) - 5
  3. Flying Trio (Crash 4) - 5
  4. Jane Drake (Crash 4)- 3 (incomplete)
  5. Solar Legion (Kirby-Crash 4) - 5
  6. Shangra (Crash 4) - 8

Next time out, some Golden Age circulation figures.

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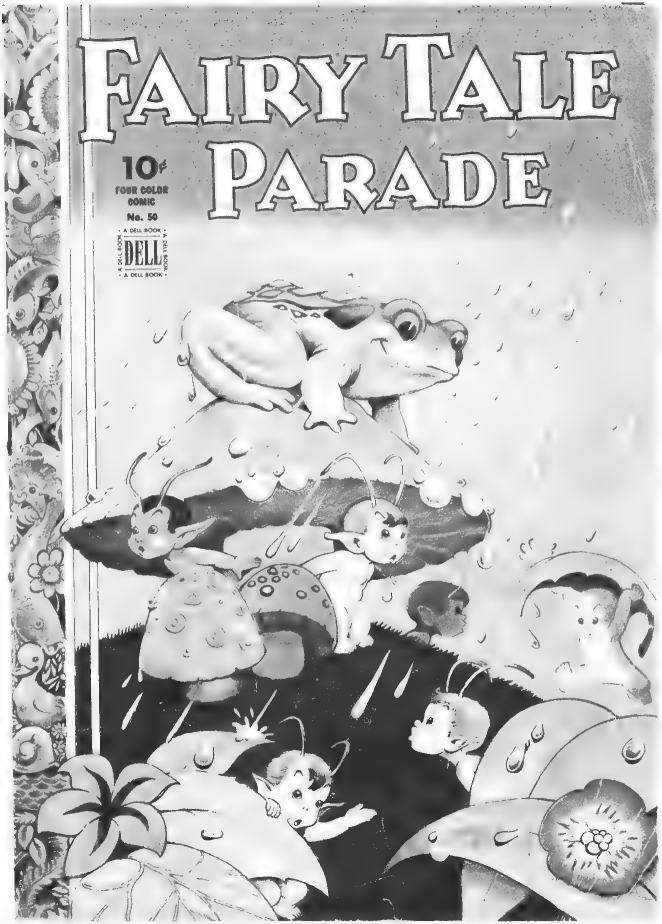
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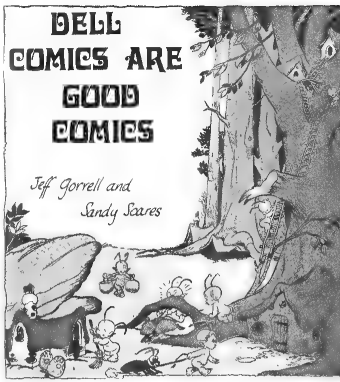


In the early forties, Dell became the undisputed king of the funny animal publishers. It printed periodic four-color adventures of the cartoon characters created and popularized by Walt Disney, Walter Lantz, Leon Schlesinger, MGM, the Warner Brothers studios, and most of the top newspaper strips. Besides maintaining all the major cartoon and newspaper characters, with the exception of Paul Terry's creations, Dell introduced many, many more. An amazing array of talented men worked on these comics: Carl Barks, Walt Kelly, Frank Thomas, Dan Noonan, Morris Gollub, and many others.

Dell was unrivalled in its field. The weakest of the Dell titles were interesting and well done--superior to the best and strongest titles of many companies. Design, layout, coloring, and production were excellent. The stories, the artwork, even the heft and feel of the comics enchanted the reader. No advertisements (barring the infrequent plug for a sister publication) and no letters pages cluttered up the format. Dell adopted the motto "Dell comics are good comics" in the fifties; we feel that it is most true of Dell in the forties.

With all this in mind--derived from the hours of pleasure we have spent reading those comics--we embark upon a series of articles about Dell comics, particularly the early titles and features. First we offer an article on FAIRY TALE PARADE; next a review of the nursery rhymes and nursery tales that appeared in several comics. We also intend to dwell on the major funny animal titles and their artists. What else? Well, we have some special topics in mind, such as "The Funny Animals Go to War", and "Prefigurations of Pogo."

We are looking forward to this project. If you have suggestions, kibbitzing, questions and propositions, send them in.

FAIRY TALE PARADE

FAIRY TALE PARADE comics set out their purpose in an elegantly printed preface on the inside cover of FTP #1: "an attempt to bring to young and old a series of folk tales and stories of many lands--not as a shortcut to reading but in the hope of instilling the desire to read..."

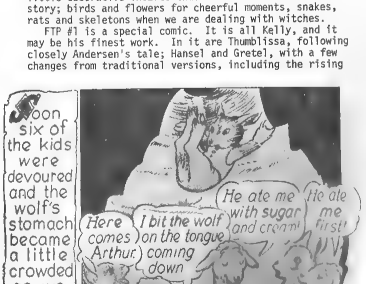
FAIRY TALE PARADE sets as its task to be a "classy" comic for kids and to impress their parents with this class--a worthy task for Dell in 1942, just as superheroes were becoming endemic. It is obvious that Dell took the task seriously, for the early FTP's are perhaps the most beautifully and carefully drawn and printed comics we will ever see.

The covers of the nine regularly numbered FTP's are all by Walt Kelly. They feature giants, princes on chargers, and elves, elves, elves. All have intricately drawn borders--also by Kelly--and the back covers are wondrously complex. The back of #3, for example, is a latticework pattern on which hang, climb or crawl every form of animal from dragon to lamb; knights in armor; nursery tale protagonists such as the 3 little pigs, Mother Goose rhyme heroes from the 3 blind mice to the 3 wise men of Gotham; and a riot of Kelly's ubiquitous elves. And in the middle of each back cover, a beautifully lettered table of contents. What grandma could resist buying such a lovely comic for her little ones?

The inside of these first FTP's are no disappointment, either. The beauty of the coloring is striking. Open to the first page of FTP #1 and you will notice the skin tones right away--not a uniform pink, but with some actual shading to darker pink on the cheeks (this is true in other Dells of this vintage--Porky and Petunia Pig show the same subtle blush at this time; since then, comics have become more and more monochromatic, while using brighter and brighter colors to mask the lack of coloring.

Visually these FTP's--especially Kelly's work--are truly a delight. They are filled with purely decorative detail. Each page has an ornate top border carrying the title of the story in progress (this remains true all the way through FTP #9, but is no longer true in the 4-colors). Between individual frames of the stories we see frequently, particularly in FTP #1, little decorative inserts that fit the tone of the story; birds and flowers for cheerful moments, snakes, rats and skeletons when we are dealing with witches.

FTP #1 is a special comic. It is all Kelly, and it may be his finest work. In it are Thumbitssa, following closely Andersen's tale; Hansel and Gretel, with a few changes from traditional versions, including the rising


Soon six of the kids were devoured and the wolf's stomach became a little crowded as we can see.
Here comes Arthur)
I bit the wolf on the tongue coming down
He ate me with sugar and cream!
He ate me first!

WALT KELLY FROM "THE WOLF & THE SEVEN KIDS"

of the witch's evil spirit out of the chimney at her death (notice the trees, too); Little Black Sambo; and two much less-known stories, Winkie and the Wishing Well and The Flute o' McTootle. And it's all here: fairies, witches, a wicked stepmother, a marvellously benign giant, a dragon, and even a leprechaun. And there is humor, both in the writing and the art.

In the FTP's that follow #1, we are dealing with a comic that has two distinct faces. On the one hand we have Kelly's stories--fairy tales rendered in comic book style. On the other hand, we have the other artists, who are essentially giving us children's-book art in a comic book format. It is interesting that after the first few FTP's, Kelly leaves the standard fairy tales--Rumplestiltskin, Beauty and the Beast, Jack and the Beanstalk, etc.--to other artists and devotes himself to less commonly known stories--The Dragon of Dilly Dun Dee (#7), The Magic Night (#8), The Tail of Rufus Redfox (#5), etc. The Kelly stories are more likely to feature animals, funny giants and dragons, or fairies, goblins and elves than are those of the other artists. And you can count on Kelly's stories to be funny, whether the original was or not. The Grimm's The Wolf and the Seven Kids, for example, is a whimsical yet moralizing story. Kelly's rendition of it in FTP #3 borders on the slapstick: when the wolf gets into the house, he eats the kids. We see him sprinkling ketchup on one: "But I don't like ketchup!" objects the kid. Next panel: cutaway view of the wolf's stomach containing the kids, who make such comments as "I bit the wolf on the tongue coming down," or "He ate me first." One kid escapes--he's hiding in the clock. The wolf says, "Aha, I haven't looked in the clock!" From his stomach, one of the kids says "Oh, don't look in the clock!" Next panel: the wolf says to himself, "Something within me seems to say, "Don't look in the clock." Kelly takes a regular fairy tale and exploits its comic possibilities. We can't help but feel that Kelly aimed some of this humor at adults; his stories contain numerous puns of the "something within me" type cited above. Most great kids' artists and authors (A.A. Milne, Lewis Carroll, Carl Barks) do this--entertain the parents who are reading to the kids.

BELOW: WALT KELLY FROM FAIRY TALE PARADE #8?

The other FTP artists generally give us the straight story. Changes in the original come mainly for the sake of compactness. Don't get us wrong--many of these stories are very well done; there is a nicely drawn Little Mermaid (#7), for example, and a charming Pied Piper of Hamlin (#8), including the entire text of Browning's poem. The Arabian Nights stuff is treated with a certain elegance and in some of the last FTP's (numbered in the 4-color and color series), there are a couple of stories by Dan Noonan and a couple by a very interesting and rather humorous artist that we have not seen elsewhere. (see insert)

But by the time we get into these later issues, FTP is getting back to being a regular comic book. Gone are the fabulously complex Kelly covers--their only vestige is a freize of Kelly elves, repeated on each issue. Gone are the sententious speeches from the editors on the inner covers; gone the elegant table of contents on the back; gone the decorative inserts and page-top banners. It was all lovely, particularly Kelly's decorative effects. But wasn't the best part, after all, Kelly's essentially comic-book stories? Kelly kept, better than the others, a true vision of what a comic book for kids is.

I wonder if the prince will like me better in red velvet or green satin
Stop gaping, Cinderella. Get to your work!
Puff-puff--there goes another lace! Cinderella, come and help me!
Yes, sister

ABOVE: "CINDERELLA" FROM FAIRY TALE PARADE #2

The fire in the oven is so hot that the witch is changed to smoke before her magic powers can rescue her. In a wild rush the evil spirit of the witch pours from the chimney. No longer can she do harm. Now she is nothing but soot and cinders.

LOGO by John Ellis and James Johnston

BY JOHN COOPER

On NBC, David Brinkley was being interviewed. He was asked how he liked his job as newscaster for a major TV-Radio broadcasting network. He said, "Great!" He was asked how he liked most of the news he had to report. He said, "Awful!" Then, he was asked how he liked interviews. And he said, "I can take 'em or leave 'em!" I am sure, those that read this column from issue to issue, must feel the same way about it all. Especially if you don't really know the subject(s) that I have been writing about for the past few issues.

Now, if for instance, you really listened to "Little Orphan Annie" in the 1940's, you knew Annie a bit more personally than the people who only know her via the comic-strip page. Or, let's face it, you also got to know her close friends. The kindly old adventurer, Daddy Warbucks (played by various cast members) was heard. So, we not only knew what he looked like in the comics, but on the radio we also now heard his friendly smile. The Asp, Punjab and other comic-characters were not heard. Some reference was made to them from time to time, but radio listeners had also got to know, Annie's parents by adoption. The wonderful old farmers, Mr. and Mrs. Silo, who played a great part in the radio serial. Then too, "the shy kid down the road", Joe Corntassle, played by Allan Baruck, was along with Annie on most all of the radio dramas.

So, really, if you didn't get in on the radio shows, then you don't hardly know all of these great comic-strip heroes like those of us who also remember those mind-boggling adventures that we lived through along with Annie, Jack Armstrong, The Lone Ranger, Tom Mix, Wild Bill Elliott, Buck Jones, Don Winslow, Dick Tracy, etc. You must remember and realize now, that there were plenty of great adventures and "capers" that you missed, in case you were not around for those 1930's, 1940's, and early 1950's radio broadcasts!

But, in the 1930's-40's, Little Orphan Annie was the only show that really had suspense, drama, action, on the level of the under teens of the day. Yet, she was kidnapped, roughed-up, thrown off bridges, parachuted to safety from crashing airplanes, etc. If you think the comic-strip was pretty slow-moving, including the reprints of today...you are right. Warbucks had made his "bucks" from selling explosives during the war. Yet, he was so independent, anyone that crossed him was bumped off immediately. He was a "ruthless" Howard Hughes of his day. His own bodyguards were available to help little Annie, when mysteriously they and Daddy would always turn up in the nick of time to save her from some terrible fate. Annie proved at an early age to have many loving fans. She started in radio in the early 1930's, long before network radio. Shirley Bell outlasted other Annies around the larger towns doing Annie shows. Finally from Chicago, the broadcastings went coast-to-coast. Warbucks was played by Stanley Andrews, later to go on as the original host of TV's "Death Valley Days". Mel Tomme, the singer, later to write "The Christmas Song", the one that starts out, "Chestnuts Roasting on an open fire, Jack Frost nipping at your nose..." at times played Joe Corntassel. Ovaltine was the original network sponsor. Many decoders, rings, badges, etc, were offered as radio-premiums.

Then, in 1940, Quaker Puffed Wheat picked up the Annie show and with World War II approaching, Captain Sparks, a heroic aviator, quietly became the show's hero. Annie started playing second banana, or straight man, and Ovaltine was now offering another flying-radio-hero of their own, Captain Midnight.

On radio, we then not only heard the birth of Little Orphan Annie, but also, her death in the middle 1940's, long before the comic sputtered, and then died only a month ago with a 24-year old artist, David Litic at least being able to say he was the last to breathe life into Annie, although she was a corpse by that time, after Gray's death. The strips are now re-runs of originals. As Annie might now say to Sandy, as she sits rocking in her old rocking chair, in front of the new fangled TV set, "leapin' Lizards, don't hand me any of that Arf-Arf stuff, our days must really be over, even today Mrs. Shirley Bell Cole says TV will never match the great radio days." It was truly magical.

Then in the early evening hours, unless you were there at the time, and heard it "live" at the time, when we had only that amazing invention r-a-d-i-o, without TV, when you used your own imagination, you really can't get the full impact of what I am trying to point out...well, I'll try...somehow at least to try and get it over to you what radio meant to us, what it offered, and why even now, on those tapes stored away that we all have, those shows seem still able to give us those never forgotten goose-pimples of drama, suspense, mystery...

A fast traveling train, it's whistle screaming through the night (the time of day was not mentioned, but I knew it was late at night, it had to be)...a voice announces...

Radio's Little Orphan Annie flashes her identification bracelet on Joe Corntassel. They are principal characters of the program. The identification discs and wrist chains are free to any child requesting them and Annie hopes by this means to reduce the number of children lost each year.

"I-Love-A-Mystery...a new Carlton E. Morse adventure-thriller, The Secret Passage To Death, featuring the further adventures of Jack, Doc and Reggie..." Now somewhere you hear a clock striking the hour, slowly, with a sort of dignity of sovereign power, setting the time of the scene coming up.

Listen....."Jack Packard, Doc Long, Reggie Yorke, assigned to take care of the helpless teen-age Chinese girl, now sleeping deeply in a hypnotic trance, with their destination, safely delivering her and the secret message implanted in her brain to the United States government. But that mastermind of all criminals, who calls himself, The Enemy, has offered $50,000 for their interception. And now it's midnight in the heart of San Francisco's Chinatown, and Jack, Doc and Reggie are about to come face-to-face with six large lurking figures in the musty shadows of the old warehouse along the fog covered abandoned street...here, the mysterious radio voice had said to come, if the..."

Creator-Writer Carleton E. Morse knew how to set up the intro! You were grabbed by it before the first couple of minutes had ticked away...there was little chance that you would twist the dial to another station, or program on another network. Especially, with such promised good things like these expected. But, each show was like this.

Morse, it seems to me, was THE perfect writer-creator. He also helped direct the shows. He picked friends from drama class at USC to play the lead characters in his new mystery-adventure show. And it proved that he could not have made a better choice for Jack, in Michael Rafetto, for Doc with Barton Yarborough, or Walter Patterson in the role as Reggie, the always well-mannered Englishman, but apparently tough as they come, built like a strongman. Doc was the wisecracking, woman chasing Oklahoma cowboy, and Yarborough, certainly WAS that person. Packard was the tough, smart, woman-hating leader, and Rafetto WAS that character. The theme was the organ rendition of "Valse Triste". To you that do not know this when you hear it, I am only sorry for you and that fact. To me and those of us that dearly worshipped this classic radio show, that musical composition by Sibelius, even today, played by a full jazz band group, or by a child on a toy xylophone, is and will always be, simply... "I Love A Mystery", the introduction to 15 minutes of the very top radio drama in 1939, January 16th.

From there until December 31, 1944, it ended it's NBC origination and not until 1949 it moved to CBS to a half-hour format then, and on to New York to the Mutual Network. Going off the air finally in 1952 after repeating the original shows with the new New York cast of Russell Thorson, Jim Boles and Tony Randall, Rafetto had retired, and Yarborough and Patterson had unexpectedly passed-away, a real shock to Morse, as well as their many fans, soon after the end of the West Coast program.

But Jack, Doc and Reggie had really had a full and wonderful radio-career. Meeting in an Oriental prison, the three decided to stick together, get out of that predicament and all meet together back in the states on a given date at a bar in San Francisco on New Year's Eve, if it was the last thing they ever did. Fighting killer vampires, wild men and women, crazed jungle monsters, invisible mad magicians, are just a sample of their fun with episodes titled for instance, "The Thing That Cries In The Night", where someone was about to be killed, the eerie child's cry was heard, or "I Am The Destroyer Of Women", a mad killer on the loose, "Temple Of The Vampires", "Blood On The Cat", "The Corpse in Compartment C-Car 27", etc, etc.

Carlton Morse also had other shows on the air at the time. "His Honor, the Barber" starring Barry Fitzgerald, two time Academy Award winner. The long running "One Man's Family" also starring Rafetto, and Yarborough on radio from 1932 to 1959 (It was a daytime serial from 1949 to 1955 on NBC-live-Television). And THE COOPER CLAN! But.....

Events I'll never forget.....like the time Doc was brought before the people who had hired the trio to recover some stolen jewels. To test their honesty, they had offered him in privacy to take the job alone, and for him to double-cross his two pals, and get all the reward. "Not for all the jewels in this world, or any other, would I do this to my friends", says Doc. Upon him then is heaped praise and told that he was only being tested for quality and character and honesty. That the other two had been approached with this test, and they too had said the same thing...and among other great shows, perhaps the favorite of mine if there was a favorite, the trio bedded down in a mysterious castle-like mansion. From somewhere, within the house, "Bramm's Lullaby" is heard (not unlike the crying thing), and we know that death lurks, and is about to strike mysteriously and quickly to some poor victim nearby. And everytime I hear this song, I always think of this "ILAM" adventure. Don't tell me that I was marked by everything in radio those days. Hardly. There was much on radio that certainly even I did not enjoy. And there was a great variety of drama, comedy, suspense and adventure. But, to have everything seem to blend together in great scripts, written with such excellent dialogue, structure, and done so well with such actors, and actresses (Mercedes MacCambridge, Joan Blondell's sister, Gloria, etc) and timing, makes this the top suspense-action adventure series of all time on radio. You need only to listen to some of the old tapes. The new CBS radio dramas now being heard on late radio are quite good, but they can never prove to those that never knew radio in the 1930's-1940's era, that radio had anything that would keep you listening from evening to evening. That certain ingredient that all hoped-for stars try to find and hold on to is the "magic" we are talking about. Yes, there were programs that had it, and they still have the fans to prove it. And let's face it-you agree that some TV shows are quite good, but for you to say all of them are great and worth your time to sit and look at them is nonsense, is what we are talking about.

To those of us then, that collect, the radio-shows on tape, other items of the era, we know what we are doing. For some strange reason to some, I for one do

FROM 1930-1940's, "LITTLE ORPHAN ANNIE" WAS ON RADIO. SHIRLEY BELL COLE WAS ANNIE ON NETWORK RADIO, AND KEPT CLOSE TO CREATOR HAROLD GRAY'S COMIC STRIP CREATION, AND PLOTS.

not feel that a diamond, or a piece of shiny gold, is valuable. I just do not see the "beauty" of them, other than the value of them in industry, etc. It is that I appreciate the radio-program more than just what you hear with your ears. If it has the true value of what your mind can also tell you as you listen, that there was true radio-quality writing behind it, actors with real talent and timing doing it, these are the things that keep these shows in our minds and stick with us as real favorites even today after some 35 years. It is not the age, nostalgia, or anything else. It is what they were, and still are today. Top quality r-a-d-i-o. The twist of the radio dial today does not give you anything like it, as it was originally. Such as Morse's "I LOVE A MYSTERY".

Thus, we will continue next issue, to council with you in why some of us still think those of you that did not know radio as we did, really missed out on one of the best things in life. For the young, only a few sample programs remain for you to try and understand. (However, it is almost impossible, as you will not have the long-run opportunity "to get to know these shows and their characters" as we did, which is most important.)

CARLETON E. MORSE, WITH A STACK OF HIS "I LOVE A MYSTERY" RADIO SCRIPTS. A TOP NOTCH SUPER MYSTERY-ADVENTURE-THRILLER SERIAL WHICH RAN FROM 1939 TO 1952.

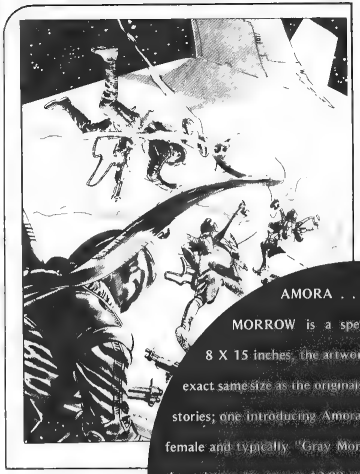
"I LOVE A MYSTERY" RADIO CAST, ORIGINAL WEST COAST STARS. IN 1939, THE FIVE-A-WEEK ADVENTURE THRILLER WITH MICHAEL RAFETTO AS JACK PACKARD, WALTER PATTERSON AS REGGIE YORK AND BARTON YARBOROUGH AS DOC LONG, WAS HEARD ON THE NBC NETWORK AT 7:30 PM.

The old man said to Archie Bunker on TV the other night, "Young fellow, remember what my daddy said to me one time and let it be good advice..." And Archie looked at him with mouth open, "..What's that old timer?" The old fellow continued, "Well, he said remember never to grow too old..." And Archie asked, "Well, why not?" And the old man answered, "You'll find out!"

They say growing old hurts worse when good memories start flooding your mind and you realize that the best things will never be possible again. You can always say to the young, "well, I've been where you are now, but you haven't been where I am now!" Or...when the young fellow was kidding the old man for being old...the older one said to the younger one..."you only hope you live to be as old as I am!" Try that on some younger agitator next time. But, don't say I made it up. The last two were from dialogue Morse wrote for a dying old prospector that had just saved the life of Jack, Doc and Reggie in a wind up I LOVE A MYSTERY episode. Even today, those old lines still make sense, don't they? Quality radio never dies. It only faded away in the early 1950's.

Until next time, same time, same station, I leave you with this, "Repent, Streakers, Repent...your end is in sight!"

JOHN COOPER ROUTE ONE-BOX 371 CLARKSBURG, W. VA. 26301



COLONEL, DARLING... I NEVER WOULD HAVE GUESSED WHERE YOU WERE GOING TO CONCEAL THE HOMING DEVICE ON ME.
AHEM! I JUST HOPE THE PIRATES DON'T, EITHER.
FLIGHT CONTROL REPORTS YOUR VESSEL CHECKED AND READY FOR TAKE-OFF, MISS
SHORT...

AMORA . . . BY GRAY

MORROW is a special book. Measuring 8 X 15 inches, the artwork within is reproduced the exact same size as the originals. AMORA contains two comic stories; one introducing Amora, the other Hi-Jinx – both very female and typically "Gray Morrowish". Printed on coated stock throughout, the price is $2.00, plus $.35 for postage and handling.

Please do not send cash – cheques or money orders only. Make all cheques payable to HERITAGE. Please use the address below to order from. All orders originating outside the U. S., Canada, or Mexico, please include $1.00 for postage and handling.

Hi there, boys & girls, normies & daddies...

What we half here iss on problem in kommunikation! This time around I've had some difficulties garnering information. First off, two of my contacts (initials D.F. and G.A.) haven't responded to my missives -- this wouldn't be so bad if they merely sent a note saying 'god lost, punk'...then I'd know to begin my pressings in other directions; but when I hear nothing from such a person, I suppose further investigation until it's too late. And on another front, I caught Jerry Bails in the midst of the college-year-climax which prevented him from sending me the usual volume of invaluable data. Jerry is whom I turn to for the most esoteric and intellectual information; in fact, there're times when I feel I should retitle this column, 'RBWCC Information Center by Jerry Bails as told to Don Rosa'. At any rate, the individuals who sent in the queries, 'What is Gil Kane's paternal grandmother's maiden name?', 'Who wrote the back-cover ad on 1948's 'All Negro Comics'?', etc., will hafta wait till next issue when I'll have received Mr. Bails' always generous contribution.

Recall last issue when I requested a few extra stamps per batch of questions? Strange things still happen... there's the guy who sends information on 17 coverless comics -- and no stamps; there's the fella' who sends 4/5 questions and 2 stamps; and then there're the people who send used stamps, 25¢ stamps, or 6¢ stamps commemorating the 'current' flight of Apollo 8. But naturally, most readers are quite generous, and have been sending bountiful numbers of stamps ever before I requested an increase. I thank you. (But then there's that bozo who sends long letters, stamped, no return address ...sigh.)

Old business, first! The following are morsels of information sent in by those kindly congenial readers who make this job so pleasant:

Last issue Charles Burton was wondering about an old 50¢ Capt. Marvel comic, circa 1950, that had felt appliques on the cover. I've received the following claims: George Schwartz says it was a 'Xmas' #1; John Javarone says 'FOLK' #3; and William Fitzgerald says 'Xmas' #7. It's a safe assumption that it was not a coloring book that I was babbling about! I suggest you throw out a actually acceptable locals and have the matter out amongst yourselves.

In RBWCC #109, Dan Lombardo asked if Gil Kane had any work in the old 50's Atlas line. Atlas & Williamson cognoscente Jim Vadeboncoeur sent me these Gil Kane - Atlas appearances:

"Adventures into Terror" #17 "Tales of Justice" #55
"Marvel Tales" #117 "Mystic" #31 "War Combat" #19 Thank.

In #109 William Coleman was asking about an old newspaper strip, 'Salesman Sam'. Doug Ramsay tells me this was a daily & Sunday N.E.A. strip, running circa 1922 - 1934, done by C.D. Small and later George Swanson. And Donald Duff actually sent me a 'Salesman Sam' Sunday from 1929! Wotta' pal, wotta' pal! (This C.D. Small art sure resembles that of Bill ('Smokey Stover') Holman. Hm.)

Again in #109, local buddy Dave Newman had a coverless 'Police' comic featuring the Spirit in 'Distinguished Man Prefer Borscht-belt's Buttermilk', Dave Fitzsimmons was kind enough to identify that as 'Police' #99, April 1950. Thank'yo vermuch.

And again in #109, Jerry Bails gave Richard Contola a list of Yankee Girl (Lauren Mason) appearances. Garth Whetzel sent this more contemporary addendum of reprints: Yankee Girl reprints appeared in I.W./Super's 'Dynamic Cordon' #1, and 'Danger' #10. You a gud kid.

Way back in issue #107 Randy Madoff requested a chronological index to Michael Moorcock's 'Elric' tales. In #109 a reader sent in a list that Doug Herring disagrees with. Here is his index:

#1: 'The Dreaming City' from STEALER OF SOULS - Lancer 1967
#2: 'While the Gods Laugh' " " " " "
#3: 'The Singing Citadel' from THE SINGING CITADEL-Berkly 1970
#4: THE SLEEPING SORCERESS - Lancer 1967
#5: 'The Stealer of Souls' from STEALER OF SOULS - Lancer 1967
#6: 'The Jade Man's Eyes' from FLASHING SWORDS #2 - Dell 1971
#7: ??? from FLASHING SWORDS #3? - Dell ?
#8: 'Kings in Darkness' from STEALER OF SOULS - Lancer 1967
#9: 'The Flame Bringers' " " " " "
#10: STORMBRINGER - Lancer 1967

And in case I haven't mentioned it, you can add science-fiction to the growing list of eligible topics for "Information Center"; next issue I'll add the fields of radiobiology and medieval architecture.

AGAIN in #109, Mike Scorsolli asked about an old "Batman" wherein our hero meets up with Jules Verne. Walter P. Rodgers has named that issue as "Batman" #98 (March 1957)...contents:

"The Return of Mr. Future" (Jules Verne) 8 pages
"The Desert Island Batman" 8 "
"Secret of the Batcastle" 8 "

I can't figger how I missed finding that. Thanx, Walt!

Once more in #109, Gary Matthews asked which issue of "Capt. Marvel, Jr." or "Master" did Junior battle the Trimagle Man. Al Eqautar thinks it was #28; I might have been "The Trimagle of Crime" with Mr. Trimagle from "Marvel Family" #15. Hm?

And the original, authentic, accept-no-substitutes Raymond Miller sent these gems in pertaining to issue #110:

For George Olshevsky who was wondering about the Human Torch reprint in "Marvel Super-heroes" #16, "The Un-Human'; that was originally in "Human Torch" #37 (June, 1954).

And in deference to Britisher Alan Austin's query from last issue, Raymond says, "At today's prices, a full set of DC comics would cost about what's left of the British Empire, give or take a country or two". Ray, you'll be hearing from the Queen's barristers in the morning...

And at long last, we come to the new business. Huzzah!

JOHN R. MORRIS — Ashland, Wisc.
WHAT ISSUES OF "TARZAN" DID RUSS MANNING DO (EXCLUDING REPRINTS)???

Mr. Manning delineated Mr. Clayton's adventures in "Tarzan" #154-165, 163, 168, 166, 167, & 172-177. All of these were adaptions of the ERB novels with the exception of #165's anachronistic tale. The missing issues #162, 165, 168, & 171 were "TV adventures of Tarzan".

WHAT ISSUES (OF "TARZAN") DID GRAY MORROW DO???

Huh? What? He didn't do any of 'em!

WHAT ISSUES OF "MAGNUS" ARE RUSS MANNING REPRINTS???

Manning's Robot Fighter tales are reprinted in "Magnus" #22, and then #29 to the present. (Spiffy stoff, too!)

HOW MANY ISSUES DID GIL KANE WORK ON "GREEN LANTERN"???

69! But I betcha' you wanna' know which 69, right? Kane did "GL" #1-61, & 68-75 (not to mention reprints in #86). Oops, and let's not forget "Showcase" #22-24. Say, that's 72 in all!

WHAT ISSUE DID KANE STOP DRAWING "The Atom"???

The final showing was "Atom" #37 (June-July, 1968).

WHO DREW "THE MYSTERY EDGAR ALLEN POE SOLVED" IN "DETECTIVE" #141???

That reprint from "Gangbusters" #19 (Dec. 1955) unsure looks like the work of John Prentice of the funnee-papers! "Rip Kirby"...(?)

WHAT WERE THE CONTENTS OF D.C.'S "CAPT. ACTION" COMICS???

Careful, there. Sounds like you're asking for another of my indexes! Cop. Too late:

"CAPT. ACTION" mini-Index

#1: Oct.-Nov. 1968 cover: Irv Novick (CA & Superman)
"Origin of Capt. Action' (part I) story: Jim Shooter;
art: Wally Wood 11 pages
"Where the Action Is" (part II; continued to #2)
(Superman cameo) 13 "

#2: Dec. 1968 - Jan. 1969 cover: Gil Kane & Dick Giordano
"The Battle Begins" (part I) story: Shooter; art: Kane & Wood
13 pages
"Capt. Action's reactions!" (part II) 10 "

#3: Feb.-March 1969 cover: Kane & Giordano
"...And Evil This Way Comes' (3 parts) story: Gil Kane;
art: Kane & Wood 24 pages

#4: Apr.-May 1969 cover: Gil Kane
"Evil at Dead World's End!" (3 parts) story & art: Kane 24 pages
also: D.C. "Fact File" #6 -- Sargon the Sorcerer 1 page

#5: June-July 1969 cover: Gil Kane
"A Mind Divided"(3 parts) story: Kane; art: Kane & Wood 24 pages

DR
PHIL
PHIL
PHIL

I received choice data from both Ray Miller and M.C. Goodwin on this...It'll try to consolidate their superiors:

"Silver Streak" comics became "Crime Does Not Pay" with #22 in 1942. But around 1945-46 "Silver Streak" #22-23 appeared although it's undecided whether they were numbered or contained all reprints (Ray says they featured work by Ken Rutherfield who never worked for Comic House.) And M.C. has an un-numbered "Silver Streak" dated Feb. (1945? 1947?) which contains the Silver Streak strips from "SS" #1-7, and the Capt. Fearless strips from "SS" #1 & 2.

Capt. Battle"#3-5 (2nd series) reprinted all "SS" Capt. Battle & Silver Streak strips (starting to get confused?).

"Blue Beetle" #1 reprints the BB material from "Mystery Men" #1-5 and Zarko from "Wonderworld" #2-5. "BB" #2 up were new stuff.

"Flame" #1 reprinted the Flame strips from "Wonderworld" #6-9.

"Flame" #2-4 may have reprinted other "Wonderworlds".

And "Green Mask" #1 probably reprinted from early "Mystery Men"; issues #2-on were new material.

THAT, M.C. & RAY, is the question was way over my sweet head!)

WHAT DO YOU THINK IS THE MOST UNDERRATED GOLDEN AGE SUPER-HERO COMIC???

Are you kidding? At these prices I don't think there IS an underrated "Golden" comic! Not seriously. I again want to M.C.Goodwin (since he was around in those days, I wadn't!) M.C. names "Air Fighters", "Clue", "Catman" & "Blue Bolt" as possibly having better material than their popularity indicates.

AL LECUYER — Towe River, N.J.
COULD YOU GIVE ME SOME INFORMATION ON THE OLD EASTERN COLOR PRINTING COMPANY???

I again coordinate data I've received from the experts: Ray Miller & M.C.Goodwin:

Eastern Color printing were the folks who printed "Famous Funnies" so probably owe them something for the basic format of comics even today. Much of their material was reprints from the newspaper pages; their line-up included "Hercules", "Buck Rogers", "Skippy", "Big Chief Wahoo", "Napoleon & Uncle Elby", "Mickey Finn", "Sparky Watts", "Olyman", "Dickie Dare", "Strictly Private", & "Oaky Doakes". BUT most have had some connection with the Columbia Comic Corporation inasmuch as CCC published "Big Shot" which featured Sparky Watts & Olyman, and the two companies ran each others house ads (like DC and All-American Comics). This is all around 1938 - 1954.

BRIAN WILKES PRESCOTT — W. Springfield, Mass.
IN RE:#DC #109, HOWARD SHOEMAKER'S LETTER: WHO IS MIRACLE IN HIS "MINOR LEAGUE SUPER-HEROES", WHERE DID THIS HERO APPEAR???

Which hero are we talking about? Mr. Miracle or Siegal?
I don't know where you'd find Howard, but Mr. Miracle appeared in "Capt. Fearless" #1 (Aug. 1941) & (Sept. '41); and in "Rusty Dugan" #2 (1944); publisher: Holyoke.

STAN SLIPCZYNSKI (no, that's no typo) — Sterling Hts., Mich.
I KEEP MY COMICS IN A ROOM THAT GETS ALOT OF INDIRECT SUNLIGHT. SO THERE ANYWHERE THAT I CAN SPREAD THEM OUT. GOOD BASIS???

I can't recall having ever seen tinted comic bags advertised by anyone; you might take comfort in the fact that, as long as your comics are in stacks the only thing the sun might do is brown the edges a little. In other words, putting custom - tailored covers on items with alightly stiffer covers, here is a paper I have on hand written by NEIL GLOSSOP:

MAKING PLASTIC BOOKS COVERS

After reading a book or sime for a few hours, do you find finger prints on the cover from your sweetly fingers? Did you take a book with you to school or work and find it raining when you started to leave but you had to wear-ache full had to carry the book in your book? Have you received tape from the cover of a book and stickiness still remains to collect dirt and maybe stick to other books? Could be your jacket is torn and/or brittle and easily catches on things while being handled tearing sore.

Well, the following is a suggested method for helping to preserve the covers of your hardcovers(with or without dust jackets), paperbacks, fanzines with slick covers, etc. Example: It's a slow reader so I covered my Sherwood's History of Combat cover to help prevent some wear and tear.

(1) First objective is to locate a piece of clear plastic large enough, and in the best condition you can find, for the book you wish to cover. Of course you can also use tinted plastic, or even paper if you don't care about seeing the cover of the book. Note the thickness of the plastic because if it's too thick transparency will be sharply reduced, and if it's too thin it'll be easily wrinkled or torn, and both extremes make for more than reasonable difficulty putting them on a book and keeping them there. The plastic from the cleaners may be ok for comic book or magazine covers(I put mine in plastic bags), but for sturdier covers it is much less desirable. If you are unable to obtain the more desirable plastic, use what's available until you locate a better type of plastic. I suggest using clear plastic garbage bags for covering most books. Plastic bags for comic books could be used to make covers for paperbacks and other small books.

Try to use a sheet of plastic, or cut out a sheet from a large piece, which is very few, if any rips, edges, marks, or blotches. Use the best side on the front cover. If there are much noticeable creases as are found in the large garbage bags, try cutting the sheet out so the crease will be located inside a cover or on the opening edge of a cover. Other choices are parellel the center of the spine, on the edge or bending edge of the spine, or if absolutely necessary, on the back cover(instead of the front cover).

With use of the accompanying illustrations the following are the steps of this suggested procedure although measurements are of a general nature and may be improvised upon according to personal preference.

(A) Cut the sheet one inch or more wider than the top and bottom edges of the covers, and one and a half inches or more wider than the opening edges of the covers.

(B) Fold the plastic around the opening edges and clip clothes pins over the edges to hold the plastic in place.

(C) Cut off the plastic at both ends of the spine on lines directed by the five arrows(NOT THE ARROWS POINTING TO HERE!). Cut carefully with scissors, or very carefully with a knife or razor, being certain not to cut too much plastic, the book, dust jacket, table, nor mess things up with a cut finger or two.

(D) Removing the clothes pin for the respective corner now being worked on, and using a straight edge(example: one 6-inch ruler), follow the illustration. Note: The smaller the angle by which the book is opened will result in the truer, more satisfactory fit.

(E) Secure plastic with a strip of Scotch tape(my preference is transparent tape).

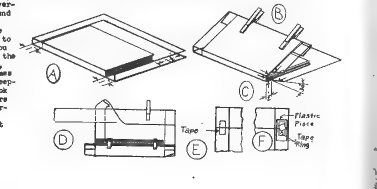
Remove straight edge and proceed to each of the remaining three corners.

(F) When all four corners have been secured, as described above, return to one of the corners. Tear off about an inch of tape from the roll of tape and connect the ends together forming a "ring" with the sticky side outside. Cut a piece of plastic slightly larger than the tape which secures the corner you're working at. Place the ring of tape on top and near the center of the tape at that corner, then crease this ring off with the piece of plastic. (For a two inch piece of plastic, or one larger, use two rings of tape.) Be sure the plastic is completely covering both the securing tape and the ring of tape. It should cover a small area beyond the perimeter of all tape under it. The ring of tape can be placed at any angle, the illustration shows it thus for easier viewing and understanding. Flatten out the ring of tape by rubbing the plastic directly above it. Advance to all four corners with this method.

The procedure described in paragraph (F) is to protect the book from any possible stickiness which might come from the tape. The book may not completely close for a while, until the plastic relaxes around the edges and folds. However, if it's immediately obvious the cover is much too loose, or if it's so tight the cover is too strained to close, it may be wise to release the securing tape on one cover, adjust the cover, then retape it.

(2) If such a cover(as described in (1)) is made for pasrbacks, but fits quite loosely, it could be carefully placed on and removed from each paperback as you start and finish reading it and placed on the next paperback you read. This suggestion is in the event you don't want a permanent cover on a paperback, just a temporary one on while reading it. With either one,quite loose fitting cover, or with several fairly loose fitting covers you cold cover different size paperbacks for reading. For this type cover being certain no gumminess is on a side or the back of the tape facing the pages, and checking it periodically, it is quite probable no paperback would be blimished by the tape since the changing of books would be fairly frequent(even a couple of months apart), and the handling of the book would help prevent a constant pressure which contributed to tape damage on books. Also, cutting the plastic back by the spine to nearer the securing tape may help with a switching type cover.

If there are any questions, please send a SASE to Neil Glossop, K-258, AAFB Station, Kessler AFB, Miss. 39530



Back with Stan Shuppymaki...
I LIKE TOM ANDREWS YOU FEATURE IN RBWCC, BUT IS THERE ANY OTHER PUBLICATION THAT DEALS HEAVILY WITH INDEXES OR ARE THESE FANS WITH OTHER INTERESTS I COULD TRY COPIES OF??

No, there aren't any other index-prone publications. There have been some excellent one-shots such as the afore-mentioned 'Al Williamson: His Work' by Vadehoncourt, Wade Brothers' 'EC Checklist', and various out-of-print indexes by Jerry Bails and Mike Nolan. Does anyone know of any others?

HAS ANY FAN-MAGAZINE DEALT HEAVILY WITH ARCHIE, HARVEY, TOWER, AND/OR CHARLTON???

The former three have never had a magazine devoted to them, but there's that "CPU" special I was speaking of earlier for Charlton. (Incidently, I also received a raft of Charlton questions from John Harris, all of which are answered in my Charlton index in "CPU"...okay there, John? What? Waddiya mean you want your stamps back??)

CAN YOU GIVE ME ANY INFORMATION ON TOWER COMICS??? THEY PUBLISHED ONE TITLE IN THE 50'S, AND THEN NOTHING TILL THE MID 60'S. WHAT HAPPENED TO THEM??

As to specific information, Larry Stigman and I had a complete index of Tower back in RBWCC #96 (still available as a back-issue). What happened to them? They didn't sell well enough so they were discontinued! Now can YOU give ME any information on this Tower comic published in the 1950's????????

CRAIG PETERS -- Garden City, N.Y.
AT A LOCAL "PHIL SEULING'S COMICBOOK MARKETPLACE" I PICKED UP TWO FAN-MAGAZINES: "THE FINE LINE OF AL WILLIAMSON" AND "THE MAGIC OF FRANK FRAZETTA". NEITHER HAS ANY PUBLISHING INFORMATION ON THE INSIDE. WHEN AND BY WHOM WERE THEY PUBLISHED???

I again want to ol' Jim Vadeboncoeur for some aid: Jim says the reason that there was no publisher data given was that both of those magazines illegally reproduced copyrited material. What's even more odd, the former one said, inside the front cover, "Reproduction of any part of this book is prohibited". Not only does it not say prohibited by WHO, but it should have read "Production of any part of this book was prohibited in the first place". But Jim says that "FLAME" came out of Florida somewhere about 6 years ago (1970, say it isn't so!) and that "Spa-Fort #5" attributed "THOFF" to a "Chester Grabowski" of Detroit.

Next, we have a new section for "ID". Identifying coverless comics seems to be the only tedious part of this job; many of my correspondents flatly refuse to bother with them, and once they DO get identified they make some decidedly dry reading. But if a guy has a coverless comic, he deserves to know what issue it is, eyn? If he's mentally curious; it's a legitimate question! So I designate this the coverless comic section: unidentified issues are listed in hopes some reader might help out; issues that HAVE been identified are printed...because...they take so much time to find that it would seem a bit futile if they weren't printed here for maybe just ONE other interested party to see:

COMIC BOOK MORGUE

C.A. HAWK -- Racine, Wisc.
"Exciting Comics": splash shows black Terror holding back a gas chief; other characters are Iron Jaw, American Eagle, Scarab; texts: "The Silver Bracelet", "Rescue at Sea", & "Sheriff's Prisoner".

Ray Miller has that one pegged as "Exciting" #10, Feb. 1940.

"PELIF": LEAD STORY - TANK & DOODLE AND BLACK OWL IN "JESSE JAMES RIDES AGAIN".

"JUNGLES: WITH KAANGA, RED PANTHER, TABU, CAMILLA; TEXT: "THE CRAWLING DEATH".

That's in the #2-26 range; Ray Miller says it's NOT #21.

"SUPERMAN": "MEET THE SNIPS-LIS", "THE LUCK OF OSCRADY", ETC.

That's #22, May-June 1943.

"SUPERMAN": "THE INVENTIONS OF HECTOR TWISTITE".

And that's #43, Nov.-Dec. 1946.

"YOUNG ALLIES": 2ND CHAPTER TITLE: "THE SCRATCH OF DEATH".

Both Ray Miller & M.C. Jacobin pegged that as "YA" #7, Apr. '43.

JOHN TAVARONE -- Albany, N.Y.
"SUPERMAN": LEAD -- "THE PERILS OF POOR LOIS".
"SUPERMAN": LEAD -- "THE MAN SUPERMAN REFUSED TO HELP".

Respectively, that's "Superman" #21 (Sept.-Oct. 1943), and #25 (Nov.-Dec. 1943).

W. LACEY -- Lankvor, Yd.
"CLUSTER MEN": BLUE BEETLE IN "RETURN OF COUNTESS BELLADONA".

Ray Miller says that's somewhere in the #26-30 range...

MICHAEL C. LEARN -- Margate, N.J.
"SENSATION": MW IN "COLLC OF '43S SECRET"

That's "Sensation" #51, March 1946.

"BIG SHOT": SKYMAN BATTLES THE APE-LIKE GARGANTUA, AND MAD INVENTOR DR. CRAZIAN WHO USES A DISC-CAMERA ALL JOBS-GUN.

"TOP-NOTCH LAUGH": BLACK HOOD IN PART II OF "THE BLACK HOOD'S LAST CASE???"

That's "Top-Notch Laugh" #31, Dec. 1942.

ALAN SYDNEY -- Moncton, N.B., Canada
(Of Al's combs, I could only identify the first three.)
"SUPERMAN": "THE TASK THAT STUMPED SUPERMAN" LEAD.

That's "Superman" #50, Jan.-Feb. 1948.

"BLACKHAWK": LEAD -- "THE MAN WHO COULD DEFEAT BLACKHAWK".

That's "Blackhawk" #71.

"BATMAN": STORY ABOUT PENGUIN & PREVIEW PENGUIN, & "WONDERFUL AL MIDDLE".

That's "Batman" #51, Feb.-Mar. 1948.

"DAREDEVIL" OLD: LAST STORY - SNIPPER FIGHTS A BULL.
"COMIC CAVALCADE": MW IN "EMPRESS OF THE JSA BRIGANDS"
"SUB-MARINER" OLD: "THE HIDDEN MOTOR MART"
"COMIC CORNER": BASIL WOLVERTON'S "MYSTIC MOON".
TWO DIFFERENT "ACTIONS": "SUB-DOWN VS. ATLAS" AND "CHRISTMAS ROUND THE WORLD".
"FUNNY": CANADIAN EDITION'S COVER SHOWS LEROY CHICK ASKING HICKORY "WHICH COW IS MOOSENECK-IN"
LOST COMIC: 1ST STORY - WONDERS; 2ND STRIP ABOUT A BUDDHA IDOL OR MAGIC LAMP OR SOMETHING; LAST STORY ABOUT A BOY WHO RESCUES A JAR FROM A WELL AND IS GIVEN, IN REWARD, A VALLET THAT HAS THE STRANGE POWER TO ALWAYS HAVE A BILL IN IT.

AND LAST, BUT LEAST:

DAVE HARTMAN -- Hoopeston, Ill.
COULD YOU LIST EVERY COMIC EVER PUBLISHED AFTER APRIL 3, 1961, THE ARTISTS, WRITERS, PAGE COUNT, SPECIAL CHARACTERS, COLOR OF INKS, QUALITY OF STAPLES, & ANY OTHER INFORMATION YOU MAY HAVE ON THEM??? AS PER YOUR REQUEST LAST ISSUE, THIS BEING ONLY ONE QUESTION, I ENCLOSE ONLY ONE STAMP.

Oh, a WISE guy, sy? Most me cut backa' this magazine in 15 minutes!

TELEVISION SECTION

First of all, lemme'rehash the answers I've received as to last issue's question of what TV shows had concluding episodes. There were, of course, the two I mentioned last issue, "The Prisoner", and "The Fugitive". In addition to these both MARK TRUST and STEPHEN BARRINGTON have confirmed one another that 1962's "Hank" popped an unscheduled concluding episode just before being cancelled. And DAVE SVANSKI named "Nichols" and "The Immortal" as having special endings (though I can't confirm the latter -- it must have been unscheduled like the "Hank" ending.) LEN WOLINSKY claims that "Zorro" had a concluding episode, although I'm apologetically doubtful. But the two shows I had in mind in the question were, as DAVE SVANSKI said, "Nichols" (probably my favorite show of the last few years), and Walter Brennan's "The Guns of Will Sonnett" which no readers seemed to recall. Can anyone confirm "The Immortal" or "Zorro" or know of any others??? I'm extremely interested!

On another front, a number of readers wrote in to inform me, in regards to last issue's "Prisoner" index, there was a 17th episode never shown on network TV and only available in the syndicated package. It drives me nuts to know there's an episode of my favorite TV show that I've never seen!!! At any rate, according to Len Wolinsky, Larry Stigman, and Max Collins that missing entry should have read something like this:

#13: "Living In Harmony" (never aired on network TV)
#6 awakens (again!) to find himself in "Harmony", a town of the American Wild West, replete with cowboys and imprisoning fence-riders.
Cast-- "The Kid": Alexis Kanner; the judge: David Bauer;
Cathy: Valerie French.

This makes the episodes I had numbered as #13-16 to become #14-17. Also, Larry Stigman says that two of my dates were off by a week, so I'll take his word for it. Larry says my #4 should have been 6/22/68 and #5 was 6/29/68. (?)

DAVID MISSONG JR. -- Mt. Vernon, Ohio
I'M A "SEMI-TREKKIE" AND WOULD LIKE TO KNOW IN WHAT YEAR "STAR TREK" IS SET, AND WHETHER OR NOT ONE CAN READ THE STAR DATES OF THE CAPTAIN'S LOG???

I'm sure to hear from the Trekkies on this'n, but in the episode "Space Seed" with Ricardo Montalban in suspended animation, it is remarked on one occasion that he had been frozen in the late 20th century, and later it is stated that SM had been frozen for 300 years. S'tigger it out fy'erself; this places "Star Trek" circa 2300 AD. How whether one can translate Star Dates into people-time, I dunno'. Trekkies?

BRIAN WILKES PERSCOTT -- W. Springfield, Mass.
HOW ABOUT AN INDEX OF "THE MAN FROM U.N.C.L.E."???

Sure. Beginning this issue, I'll serialize an "UNCLE" index, season by season. See index section...

CRAIG PEYSES -- Gardan City, N.Y.
WHAT AND WHEN WAS THE FINAL EPISODE OF "STAR TREK" FIRST AIRED???

"Turnabout Intruder" 3/28/69
This is the one where the woman evil-genius switches minds with Capt. Kirk. I always thought Shatner gave a unique, if not excellent performance in this episode.
Cast-- Dr. Janice Lester: Sandra Smith; Dr. Coleman: Harry Landers.

COULD YOU PRINT AN INDEX OF ALL THE "MARVEL SUPERHEROES" CARTOONS???

Gosh, NO! These were syndicated, not network, so they're tuff to nail down. Some local "Uncle Al" or "Cowboy Bob" cartoon shows interlaced these with the Rugs Bunnies and Huckleberry Hounds, not giving them a show of their own; and on toppa' that they were never shown in these parts! But I can say that there were 195 seperate films, which could combine into 65 half-hours; each one was 6 minutes, 30 seconds long; animated by the Grantray-Lawrence Animation Co., and produced by Steve Krantz; 1966-1968.

R.W.MARSHALL -- Euclid, Ohio
SOME QUESTIONS ON THE OLD "SUPERMAN" SERIES: HOW MANY EPISODES FEATURED PHYLLIS COATES AS LOIS, AND HOW MANY HAD NOEL NEILL??? WHEN WERE THE FIRST EPISODE, THE LAST WITH COATES, THE FIRST WITH NEILL, AND THE LAST EPISODE AIRED???

There were 104 episodes of "Superman" on TV; the first 39 featured Phyllis Coates, and the last 65 featured Noel Neill as Lois ("Gosh, I'm glad you're here, Superman!") Lame. But, as far all those dates of historic episodes; these are impossible to determine -- "Superman" was a syndicated program, so the 104 shows were (and are still) being shown in a virtually infinite number of different times on hundreds of different local channels around the nation (and the rest of the Earth). I can narrow it down this much: first episode - 1952; last Coates - 1955; first Neill - 1955 also; last show - 1958.

GREG NORTHAM -- Parkeley, Va.
I SEEM TO REMEMBER AN OLD TV SHOW ABOUT A GROUP OF COUNTRY FOLK WHO GATHERED TO LOOK AT A JAR WITH SOME SORT OF WEIRD THING IN IT. THE ONLY EPISODE I REMEMBER ABOUT IT IS THAT A GIRL TELLS THE OWNER EXACTLY WHATS IN IT AND SHE BECOMES ANGRY AND KILLS HER AND USES HER HEAD AS A REPLACEMENT FOR THE JAR'S CONTENTS. CAN YOU IDENTIFY THIS EPISODE AND GIVE DATA???

That episode of "The Alfred Hitchcock Hour" is an award-winning TV classic:
"The Jar" by James Bridges from a short story by Ray Bradbury. 2/14/64; Cast -- Charlie Hill: Pat Buttram; Tandy Gen Hill: Collin Wilcox; Tom Carmody: James Best. (It was a GEM!)

CAN YOU GIVE ME AN IDEA OF WHAT HAPPENED ON THE FIRST EPISODE OF "DARK SHADOWS"??? ALSO, CAST & WRITERS???

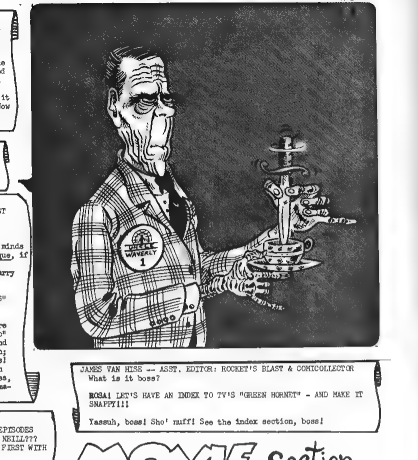
Data on daytime TV serials is a bit scarce; all I can tell you about that debut episode of 6/27/66 was that it involved "Victoria Winters" arriving at Collinwood to assume the position of governess for a 10-year-old weird-kid. I don't know who played Victoria, but Joan Bennet starred as the Collins matriarch.

WHAT CAN YOU TELL ME ABOUT AN EPISODE OF "I LAVE IT TO BEAVER" THAT FEATURED MAJEL BARRETT (WORKS CHAPEL ON "STAR TREK")???

Not one single thing.

WHAT CAN YOU TELL ME ABOUT GENE RODDENBERRY'S PRE-"STAR TREK" EFFORT, "THE LIEUTENANT"??? DID ANY "STAR TREK" REGULARS EVER APPEAR ON THIS SHOW???

"The Lieutenant"; 29 episodes; B&W; debut: 9/11/63; producer: Norman Felton; filmed on location at Camp Pendleton Marine Base; Regular cast -- Lt. Bill Rice: Gary Lockwood; Capt. Raymond Rambridge: Robert Vaughn; Lt. Samual Fanaian: Steve Franken. I don't know about the appearance of "ST" regulars.



JAMES VAN HISE -- ASST. EDITOR: ROCKET'S BLAST & COMICOLLECTOR
What is it boss?

ROSA! LET'S HAVE AN INDEX TO TV'S "GREEN HORNET" - AND MAKE IT SNAPPY!!!

Yassuh, boss! Sho' nuff! See the index section, boss!

MOVIE Section

First some old business:
Last issue the question was posed,"What was the longest running serial made for the movies?" Apparently my answer (15 episodes for numerous serials) was correct as far as SOUND serials go; but both Jim Van Hise (one of "ye editors" to use a hackneyed expression) and Bruce Long have informed me that there was a serial in 1914 entitled "The Hazards of Helen" which lasted (ready?) 119 episodes!!! Mr. Long also sent this list of other silent serials of noteworthy longevity: "The Diamond From the Sky": 30 episodes; "The Million Dollar Mystery": 23 ep.; "The Broken Coin": 22 ep.; "The Perils of Pauline": 20 episodes, as are the rest of these: "Zudora", "Graft", "Gloria's Romance", "The Iron Claw", "Liberty", "The Fatal Ring", "The Eagle's Eye", "The House of Hate", & "Fantomas". Thanx, Bruce!

RONALD KELL -- North Tonawanda, N.Y.
I HAVE A ONE-SHEET POSTER FROM THE FEATURE "TAKE MY LIFE", A CONSOLIDATED-NATIONAL PICTURE, STARRING THE HARLEM DEAD END KIDS, MONTE HAWLEY, AND JENNI LEGON. CAN YOU TELL ME WHEN THIS PICTURE WAS RELEASED AND THE NAMES OF THE GANG MEMBERS??? (IT WAS REISSUED IN 1944, BY TOBOY PICTURES AS "MURDER RAP".)

I've searched long and hard, but I couldn't unearth anything on this obscure all-black-cast movie. Anyone else?

GREG NORTHAM -- Parkeley, Va.
CAN YOU PLEASE LIST THE CAST AND CHARACTERS OF WILLIAM CASTLE'S "HOMICIDAL"???

I don't recall any character names, but here is what I did dig up:
"Homicidal": Columbia, 1961; 70 minutes; B&W
Dir.-prod.: William Castle; Screenplay: Robb White; Photography: Burnett Guffey; Music: Hugo Friedhoffer; Art direction: Cary O'Dell.
Cast -- Glenn Corbett, Patricia Breslin, James Westerfield, Jean Arles, Sagmie Leontovich, Alan Bunce, Richard Bush, Hope Summers.

JOHN IAVARONE -- Albany, NY
I HEARD MOM IS THINKING OF MAKING A LIVE-ACTION "ARCHIE ANDREWS" MOVIE. WHAT'S THE STORY ON THIS???

Actually, I'm not the guy to go to for news on the current movie industry. My interests lie in those days "when movies were movies!" I suggest you contact "Archie" Pan, John Iavarone. ...No. Wait -- you ARE "Archie" Pan John Iavarone! Scratch that.

1st SEASON: black & white; created by producer Norman Felton and head-writer Sam Rolfe; producer: MGM - Arena Prod.; executive producer: Norman Felton.

Regular cast members -- Napoleon Solo: Robert Vaughn; Illya Kuryakin: David McCallum; Alexander Waverly: Leo G. Carroll; Heather: May Heatherly; Del Floria: Mario Siletti.

#1: "The Vulcan Affair" (9/22/64); writer: Sam Rolfe; director: Don Medford.
In this debut episode, the NYC headquarters of U.N.C.L.E. (United Network Command for Law Enforcement) is attacked by THRUSH (an organization intent on destroying the world for its own profit); THRUSH is out to kill Waverly who has discovered their plans to assassinate a visiting African premier.
Cast-- Elaine May Donaldson: Patricia Crowley; Andrew Vulcan: Fritz Weaver; Ashuman: William (Blackula) Marshall; Soumarun: Ivan Dixon; Alfred Gudst: Eric Berry; Gracie Ludovan: Victoria Shaw; Nokol: Spencer Milligan.

#2: The Iowa-Scuba Affair" (9/29/64)
When Mr. Solo disposes of an air-force-installation saboteur in Iowa, he is puzzled by the enigma of some diving gear.
Cast-- Jill Dunnison: Katherine Crawford; Clint Spitzner: Slim Pickins; Latin woman: Margarita Cardova; Aunt Martha: Shirley O'Hara; scrub woman: Dorothy Neumann.

#3: "The Quadripartite Affair" by Alan Caillou (10/6/64)
Solo investigates the connection between the murder of a UN scientist and the activities of a beautiful political fanatic.
Cast-- Marion Raven: Jill Ireland; Gervaise Ravel: Anne Francis; Adam Kastner: Richard Anderson; North: Roger C. Carmel; Harold Fullerton: John VanDreelen.

#4: "The Shark Affair" by Alvin Sapinsley (10/13/64)
Solo tracks down a desperate modern-day pirate who pillages people of their piano tuners, amplifiers, and sheet music (?)
Cast-- Capt. Shark: Robert Culp; Ella Barnman: Sue Anne Langdon; Harry Barnman: Herb Anderson; Capt. Fowler: Hedley Mattingly.

#5:"The Deadly Games Affair" by Dick Nelson (10/20/64)
Solo and THRUSH agent Angelique are both sent in search of a hitherto presumed dead German scientist.
Cast-- Prof. Amadeus: Alexander Scourby; Angelique: Janine Gray; Chuck Roskirk: Burt Brinckerhoff.

#6: "The Green Opal Affair" by Robert E. Thompson (10/27/64)
The last words of a counter-agent send Solo on the trail of an eccentric financier bound for Central America.
Cast-- Walter G. Brach: Carroll O'Connor; Chris Brinel: Joan O'Brien; Dr. Schallmasher: Milton Selzer; Mrs. Kanter: Bovina.

#7: "The Giuoco Piano Affair" by Alan Caillou (11/10/64)
In this sequel to "The Quadripartite Affair" of 10/6/64, Solo uses Marion Raven in a scheme to trap power-mad Gervaise Ravel.
Cast-- Raven: Jill Ireland; Ravel: Anne Francis; Fullerton: Roger VanDreelen; lt. Mansese: James Frawley; Smith: Gordon Gilbert.

#8: "The Double Affair" (11/17/64)
To infiltrate UNCLE headquarters, THRUSH kidnaps Solo and substitutes a look-alike.
Cast-- Serena: Senta Berger; Sandy Winter: Sharon Farrell; Darius Two: Michael Evans; Arsene: Fabrizio Mioni; Kitt Kittridge: Donald Barron; Taffy: Jennifer Billingsley.

#9: "The Project Strigas Affair" (11/24/64)
In order to discredit a war-mongering Balkan diplomat (you know the type) Solo & Illya recruit the owner of a pest control firm.
(Note this cast!-- Mike Donfield: William Shatner; Vladeck: Leonard Nimoy; Mr. Smith: Susan Oliver; Linkwood: Woodrow Parfrey; Mme. Kurasov: Narda Onyx.

#10: "The Finny Foot Affair" by Jack Turley (12/1/64)
A small English coastal village is wiped out by a strange disease which causes instant leg damage after Mr. Solo.
Cast-- Chris Larsson: Kurt Russell; Gen. Yokura: Leonard Streng; Dr. Farkas: Neal Dragton.

#11: "The Neptune Affair" by John W. Hloch & Henry Sharp (12/8/64)
Solo is dispatched to stop germ-laden missiles which are destroying Russian grain - and triggering double-pro double-pro threat!
Cast-- Gaba Melcroft: Jeremy Slate; Felicia Levimore: Marta Kristen; Vincent Lockridge: Henry Jones; Dr. Farmerus: Alan Lockwood.

#12:"The Finny Foot Affair" by Robert Towne (12/15/64)
Solo matches wits with a mysterious enemy-agent, Satine, over possession of a small silver dove.
Cast-- Satine: Ricardo Montalban; Sarah Tmub: June Lockhart; Arseny Lino: Emile Genest; Premier Earnest: Henry Lascoe; Russel: Robert Beach; Colonel: Hans Difflipp; Linda: Leslie Towner; Kirk: Jerry Bates.

#13: "The King of Knaves Affair" by Ellis Marcus (12/22/64)
The murder of a nuclear power plant official leads Solo & Illya to suspect that someone is after some fissionable material.
Cast-- King Faith: Paul Stevens; Arnestine Pepper: Diana Millay; Gemma Lasso: Arlene Martel; Angel Gallery: Jan Merlin; Carlo Vemerdi: Gregory Morton; Bobo Barrett: Erik Holland.

#14: "The Terbuf Affair" by Alan Caillou (12/29/64)
While on vacation, Solo meets an old flame who asks him to smuggle a gypsy leader out of a tiny police-state.
Cast-- Clara Valdara: Madlyn Rhue; Major Vicek: Albert Paulsen; Emil: Jacques Aubuchon; lt. Fest: Michael Forest; Stefan Valdar: Kurt Kreuger.

#15: "The Deadly Decoy Affair" (1/31/65)
While Solo & Illya escort a captured THRUSH agent to Washington, Waverly sets a decoy to confuse the rest of the evil guys.
Cast-- Egon Stryker: Ralph Teager; Fran Parsons: Joanna Moore.

#16: "The Fiddlestick Affair" (1/18/65)
In order to break into THRUSH's treasury, Solo & Illya recruit a girl from Minneapolis and a burglar-alarm expert.
Cast-- Marcel Rudolph: Dan O'Herlihy; Susan Callaway: Marlyn Mason; Anton Korbel: Ken Murray.

#17: "The Yellow Scarf Affair" (1/25/65)
While investigating the murder of an UNCLE agent in India, Solo is menaced by an ancient cult that utilizes silk strangle-cords.
Cast-- Sherire Purbhadi: Sunil Dutt (Mrs. Chuck Connors); Sita Chandi: Nelle Adams? (Mrs. Steve McQueen); Tom Simpson: Linden Chiles; Maharajah: Murray Matheson; Inspector: David Sheiner.

#18: "The Mad, Mad Tea Party Affair" by Dick Nelson (2/1/65)
During a meeting of world leaders, a tweedy middle-aged man manages to penetrate UNCLE headquarters security.
Cast-- Mr. Hemingway: Richard Haydn; Kay Lorrison: Zohra Lampert; Kiley: Peter Haskell.

#19: "The Secret Scepter Affair" by Anthony Spinner (2/8/65)
Col. Allan Morgan gets to overthrow a tyrannical mid-east government, and he asks his buddy Solo to help him secure the nation's symbol, a golden scepter.
Cast-- Morgan: Gene Raymond; Zia: Ziva Rodann; Madan Karim: Lili Darvas; Capt. Ahmed: Paul Lukather.

#20: "The Bow-Wow Affair" by Alan Caillou (2/15/65)
When Waverly's cousin Lester Baldwin refuses to sell some stocks to a group named Delgrovia, Les is killed by his own Great Dane.
Cast-- (Pat Harrington, Jr. recreates the role of Guido Panzini which he introduced on the old "Tonight" show); Waverly/Baldwin: Leo G. Carroll; Alice Baldwin: Doreen Oliver; Rudrd Delgrovia: Paul Lambert; Delilah Dovro: Antoinette Bower; Mrs. Clothilde Willard: Jesslyn Fax.

#21: "The Four Steps Affair" by Peter A. Fields (2/22/65)
THRUSH threatens the world economy by laws (one of their specialties) being guarded by UNCLE.
Cast-- Sarah: Lee Chapman; Miki: Michael Petit; Kelly Brown: Scott Seaforth; Angela: Lucasa Palmer; Kitt Kittridge: Don Marlon.

#22: "The Sea-Faris-and-Dis Affair" by Peter A. Fields (3/1/65)
To best THRUSH to a fortune in stolen gems, Solo recruits the former girl-friend of a pair of Dutch diamond thieves.
Cast-- Max Van Scheveningen: Lloyd Nolan; Mary Pilgrim: Kathryn Hays; Cerio: Alfred Ryder; Josef Van Scheveren: Gerald Mohr.

#23: "The Brain-Killer Affair" by Archie L. Tegland (3/8/65)
THRUSH invents a brain-killing device to use on UNCLE officials, and they kidnap Waverly to give him a first-hand demonstration.
Cast-- Dr. Agnes Dahve: Elsa Lanchester; Cecil Bergstrom: Yvonne Craig; Gabbail Sancy: Abraham Sofaer; Jason: Roswell Orier.

#24: "The Hong Kong Shilling Affair" (3/15/65)
American tourist Bernie Oren helps Solo track down a valuable coin that's marked by auctioneers of military secrets.
Cast-- Oren: Glenn Corbett; Heavenly Cortelle: Karen Sharpe; Cleveland: Gavin MacLeod; Merry: Richard Kiel; Jade: Mike Yaka.

#25: "The Never-Never Affair" by Dean Hargrove (3/22/65)
To placate an adventure-hungry trustee, Mr. Waverlyenson, Solo sends her on a phoney mission, but later discovers she's taken along a top-secret list of THRUSH operatives.
Cast-- Mandy: Barbara Feldon; Victor Gervais: Cesar Romero; Warner: John Stevenson.

#26: "The Five Affair" (3/29/65)
When Solo investigates reports of a THRUSH nuclear space-ship, he ends up in Brother Love's revival meeting at Hallelujah!
Cast-- Brother Love: Eddie Albert; Pearl Rolfe: Maggie Pierce; Dr. James Bradyy: Robert Harris; Magda: Tracey Roberts.

#27: "The Gazebo in the Maze Affair" by Dean Hargrove & Anthony Ellis (4/5/65) In a scheme of vengeance, squire G. Emory Partridge kidnaps Illya & three Solo look-alikes & imagen tortures them.
Cast-- Partridge: George Sanders; Edith Partridge: Jeanette Nolan; Jenkins: John Alderson; Forrest: John Crawford; Jennie Franklin

#28: "The Girls of Nasarones Affair" by Peter Barry (4/12/65)
Solo & Illya's search for missing scientists involves them in a battle with THRUSH's bevy of lethal femme-fatales.
Cast-- Lavinia Brown: Kipp Hamilton; Mme Alcese Strelgau: Marian Moses; Inga: Danica d'Hondt; Dr. Nicole Darnal: Ben Wright.

#29: "The Odd Man Affair" by Dick Nelson (4/19/65)
Bungling and semi-retired UNCLE agent Albert Sully seems to be the only available man to impersonate a terrorist leader.
Cast-- Sully: Martin Balsam; Ryn Nelson: Barbara Shelley; Wye: Hedley Mattingly; Zed: Ronald Long.

the GREEN HORNET

Producer: Greenway Prod. - 20th Century Fox TV; executive producer: William Dozier; color.
Regular cast-- Britt Reid/Green Hornet: Van Williams; Kato: Bruce Lee; Casey: Wends Wagner; D.A.Scanlon: Walter Brooke; Mike Axford: Lloyd Gough.

#1: "The Silent Gun" (9/9/66)
The underworld unleashes a crime-wave with the aid of a new silent flashless revolver - which the Green Hornet must eliminate.
Cast-- Al Trump: Charles Francisco; Kenner: Henry Evans; Dan Carley: Lloyd Bochner; Jackie: Kelly Jean Peters; Olson: Ed McGrealy; Stacey: Max Klevin; Minister: L. McGreavy.

#2: "Give 'Em Enough Rope" (9/16/66)
GH & Kato go after a mysterious man trying to stop reporter Mike Axford from getting damaging evidence on a wealthy racketeer.
Cast-- Clandia Fromley: Diana Hyland; Alex Colony: Mort Mills; Pete: Jerry Ayers; Joe Sweek: David Renard; Charley: Joe Sirola.

#3: "Programmed For Death" (9/23/66)
Phoney diamonds & a deadly leopard await GH as he investigates the death of a "Daily Sentinel" reporter.
Cast-- Yolanda de Lakons: Signe Hasso; Frank Miller: Richard Cutting; Walter Melvin: Norman Leavitt; chairwoman: Pat Tidy (ouch); Cathy Desmond: Barbara Babcock; commentator: Gary Owens; D.A.'s secretary: Sheila Leighton.

#4: "Crime Wave" (9/30/66)
GH is blamed for a jewel theft by the predictions of a computer.
Cast-- Abel Marcus: Peter Haskell; Laura Spinner: Sheila Wells; detective: Henry Corden; reporter: Jennifer Stuart; Joe: Ron Burke; newscaster: Gary Owens; clown: Wayne Sutherlin.

#5: "The FROG is a Deadly Weapon" (?) (10/7/66)
Britt Reid's secretary Casey is abducted while checking out Nat Pyle, a shaman who had information on the return of a king-pin.
Cast-- Charles Delaclaire: Victor Jory; Thordis Brandt: Nedra Vallen.

#6: "Eat, Drink and Be Dead" (10/14/66)
GH & Kato go after a bootleg liquor gang that has been forcing tavern owners to buy their products.
Cast-- Henry Dirk: Jason Evers; Svanigan: Harry Lanter; Evans: Harry Fleer; Winfield: William McLennan.

#7&8:"Beautiful Dreamer" (two parts: 10/21/66 &10/28/66)
GH tries to find the link between a college professor's murder and the Vale of Eden Health Spa. In part two, Peter Eden agrees to give GH a 50% cut of his health spa racket - and then promptly doublecrosses the poor crime-fighter.
Cast-- Peter Eden: Geoffrey Horne; Vanessa: Pamela Curran; Wylie: Henry Hunter; Dorothy: Jean Marie; Harriet: Victoria George; Cavanaugh: Maurice Manson; Mary: Barbara Gates; Helga: Marina Gharne; (second part cast additions):-- TV announcers: Gary Owens; Phil: Sandy Kevin; Johnny: Jerry Catron; Cork: Chuck Hicks.

#9: "The Ray is for Killing" (11/11/66)
Britt Reid receives a $1,000,000 ransom demand for the return of his stolen art collection.
Cast-- Richardson: Robert McQueeney; Dr. Karl Bendix: Bill Baldwin.

#10 (title unknown; inasmuch as "Green Hornet" proved to be a rather unpopular show, my information sources on it get a bit sparse from this point onward...) (11/18/66)
GH & Kato attempt to thwart a vicious Chinatown protection racket.
Cast-- Low Sing: Mako; Wing Ho: Allen Jung; Duke Slate: Tom Drake; announcer: Gary Owens, as usual.

#11: "The Hunters and the Hunted" (11/25/66)
GH investigates a bizarre band of big-game hunters who have taken it upon themselves to kill the city's top racketeers.
Cast-- Bud Crocker: Robert Strauss; Quentin Crane: Charles Bateman; Leland Stone: Douglas Evans; Conway: Rand Brooks.

#12: "Deadline for Death" (Isn't that dramatic?) (12/2/66)
GH tries to garner evidence which will clear reporter Mike Axford of a murder charge.
Cast-- Yale Barton: James Best; Ardis Ralston: Lynda Day (George).

#13: ? (12/9/66)
GH must discover who is trying to recover $2,000,000 in narcotics from a freighter undergoing demolition.
Cast-- Bert Selden: Warren Kemmerling; Dr. Thomas: Beth Brickell; Gus Wander: Jacques Demdemux; Carlos: Greg Benedict; Wolfe: Dave Ferna

#14: ? (12/16/66)
Mike Axford gets into trouble again (oh, bother) when he tries to smash a construction racket without the Hornet's help.
Cast-- Ernest Crown: Jeffrey Hunter; Giles: John Hubbard; Wiggins: David Fresco; Spikes: Reggie Parton.

#15: ? (12/23/66)
GH tries to trap D.A. Scanlon's would-be assassin by spreadin' de wold that he, too, wants Scanlon wasted.
Cast-- Calvin Ryland: Harold Gould; Woody: Robert Hoy; Pete: Troy Melton; Warren Ryland: Linden Chiles.

#16: ? (1/6/67)
GH uses the fantastic weaponry of his Black Beauty (his CAR) to prevent 3 ex-soldiers from using a tank to break their pal outta' the big house.
Cast-- Earl Evans: Ralph Meeker; Hollis Silver: Raymond St.Jacques; Eddie Carter: Paul Carr; Bradford Devlin: John Baer; Bill: Harvey Parry; Paul: E.J. André.

#17 & 18: "Corpse of the Year" (part I & II; 1/13/67 & 1/20/67)
As was bound to happen sooner or later, GH sets out to expose the culprit who's been posing as himself, the Green Hornet.
Cast-- Sabrina: Joanna Dru; Melissa Neal: Celia Kaye; Simon Neal: J. Edward McKinley; Dan Scully: Tom Simcox; Felix Garth: Cesare Danova.

#19: ? (2/3/67)
GH tries to stir up a doublecross between two gangland parts.
Cast-- Phil Trager: Richard Anderson; Steve Grant: Richard X. Slattery; Carns: Bill Couch; Mixie: Tony Epper; Gus: Percy Helton; Jess: Bill Hampton.

#20: ? (2/10/67)
When GH is wounded by a police bullet, he must risk capture by the cops to procure medical attention.
Cast-- Sgt. Bert Clark: Bert Freed; Jim Dixon: Brian Avery.

#21: ? (2/17/67)
GH has 16 hours to rescue a kidnapped girl whose abductors are trying to force her fiancé, a prince, to abdicate.
Cast-- Prince Rafi: Edmund Hashim; Janet Prescott: Susan Flannery; Abu Bakr: Alberto Morin; Sarajek: James Lamphier.

#22: ? (2/24/67)
In the search for an elegant strangler who garrotes his stranglees with a fashionable white scarf, GH is led to the inevitable eerie wax museum.
Cast-- James Rancourt: John Carradine; Hazel Schmidt: Patricia Barry; Paul Garret: Paul Gleason; Peter Williams: Ian Wolfe.

#23: "Hornet, Save Thyself" (3/3/67)
Seven witnesses swear they saw Britt Reid gun down an old enemy; Reid must prove that his gun was fired by remote control (muuurrrre, B.R.!).
Cast-- Dale Ryde: Michael Strong; Eddie Rich: Marvin Brody.

#24 & 25: "Invasion From Outer Space" (part I & II; 3/10/67 & 3/17/67)
GH tries to prevent nuclear devastation when the insane Dr. Mabouse gains control of an H-bomb and threatens to level the city.
Cast-- Dr. Eric Mabouse: Larry D. Mann; Shugo: Arthur Batanides; Martin: Christopher Dark; Vana: Linda Gaye Scott; Colonel: Benny Dobbins.

#26: ? (3/24/67)
GH tries to put the damper on an arsonist (a guy with two wives?) who has set buildings afire for 7 nights straight.
Cast-- Ron Wade: Gerald S. O'Loughlin; Commissioner Dolan (?): Russ Conway.

index to THE BRAVE AND THE BOLD COMICS

* - cover featured strip

#1: Aug.-Sept. 1955 cover: (splash panels from strips)
"The Thunder of Charlots!"*(origin: Golden Gladiator) Russ Heath 8 pages
"Battle For the Dragon Ship"*(origin: Viking Prince) Joe Kubert 8 "
"The Sea Rovers" (history) 1 "
"Duel In Forest Perilous!"*(origin: The Silent Knight...y'see there's this knight, y'see, who can't talk, y'see, and...) Irv Novick 8 pages

#2: Oct.-Nov. 1955 ??????????

#3: Dec.-Jan. 1955-56 cover: (Silent Knight) Irv Novick
"The Invisible Wall!" (Golden Gladiator) Russ Heath 8 pages
"The Banner of Thor!" (Viking Prince) Joe Kubert 8 "
"Challenge of the Black Lance!" (SK) Irv Novick 8 "

#4: Feb.-Mar. 1956 cover: (SK) Novick
"The Robber Baron of Forest Perilous"* (SK) Novick 8 pages
"The Whirling Warrior!" (VP) Joe Kubert 8 "
"Captive Champion!" (GG) Russ Heath 6 "

#5: Apr.-May 1956 cover: (Robin Hood) Irv Novick
"The Blind Bowman"*(starring Robin Hood, whose own comic title DC had just bought from Quality)Novick 10 pages
"The Ice Dragon!" (VP) Joe Kubert 6 "
"Hunting Hawks" (history) 1 "
"Shield of Terror" (SK) Russ Heath 8 "

#6: June-July 1956 cover: (SK) Irv Novick
"The Battle of the Kites!" (Robin Hood) Joe Kubert 8 pages
"The Battle of the Pyramid" (GG) Russ Heath 6 "
"The Hooded Terror!"* (SK) Irv Novick 10 "

#7: Aug.-Sept. 1956 cover: (SK) Novick
"The Duel of the Double Identities!"*(SK) Irv Novick 8 pages
"The Forest of Traps!" (RH) Russ Heath 6 "
"Invasion of the Sea Eagles!" (VP) Joe Kubert 8 "

#8: Oct.-Nov. 1956 cover: (SK) Novick
"The Challenge of the Grim Jester!" (RH) Heath 8 pages
"The Outcast 'Viking'!" (VP) Joe Kubert 6 "
"The Secret of the Arabian Horse!"* (SK) Irv Novick 8 "

#9: Dec.-Jan. 1956-57 cover: (SK) Novick
"Three Arrows Against Doom!" (RH) Russ Heath 8 pages
"Peril of the Burning Sea!" (VP) Joe Kubert 8 "
"The First Commando!" (history) 1 "
"The Tale of the Falcon and the Stallion"*(SK)Novick 6 "

#10: Feb.-Mar. 1957 cover: (SK) Novick
"The King of the Seal" (RH, there's yer beard!)Heath 8 pages
"Secret of the Feather-Men's Ship!" (VP) Joe Kubert 8 "
"Challenge of the Round Table!"* (SK) Irv Novick 8 "

#11: Apr.-May 1957 cover: (SK) Novick
"Robin Hood Vs. the Merrie Men!"(RH) Russ Heath 8 pages
"The Terror Stone!" (VP) Joe Kubert 8 "
"The Forest of Fearful Traps!"* (SK) Irv Novick 8 "

#12: June-July 1957 cover: (RH) Novick
"The Apple of Peril!"* (RH) Russ Heath 8 pages
"Monster of the Viking Seal" (VP) Joe Kubert 8 "
"Shadow of the Silent Knight" (SK) Irv Novick 8 "

#13: Aug.-Sept. 1957 cover: (SK) Novick
"The Silent Knight Vs. the Sleeping Knights!"*(sounds exciting doesn't it?)(SK) Irv Novick 8 pages
"Fighting Figureheads!" (VP) Joe Kubert 8 "
"King Robin, the Last!" (RH) Russ Heath 8 "

#14: Oct.-Nov. 1957 cover: (RH) Novick
"The Armor of Doom!" (SK) Irv Novick 8 pages
"The Ghost Ship!" (VP) Joe Kubert 8 "
"The Secret of Sherwood Forest"* (RH) Russ Heath 8 "

#15: Dec.-Jan. 1957-58 cover: (SK) Novick
"The Three Flaming Dooms!"* (SK) Irv Novick 10 pages
"The Saw That Couldn't Be Bent!"(RH) Russ Heath 6 "
"The Viking Genie" (VP) Joe Kubert 8 "

#16: Feb.-Mar. 1958 cover: (VP finally!) Novick
"Trap of Sir Hawk!" (SK) Irv Novick 11 pages
"The Viking and the Mermaid!"*(VP) Joe Kubert 13 "

#17: Apr.-May 1958 cover: (VP) Novick
"The Lady of the Lake"* (VP) Joe Kubert 13 pages
"Triple-Threat Tournament!" (SK) Irv Novick 13 "

#18: June-July 1958 cover: (SK...*wash*) Novick
"Threat of the Ice King" (VP) Joe Kubert 13 pages
"The Double Decoy!"* (SK) Irv Novick 11 "

#19: Aug.-Sept. 1958 cover: (VP) Novick
"The Challenge of the Flying Horse"* (VP) Kubert 12 pages
"The End of the Silent Knight!"(about 5:30 AM)Novick 12 "

#20: Oct.-Nov. 1958 cover: (SK) Novick
"The Haunted Castle!"* (SK) Irv Novick 11½ pages
"The Secret of Odin's Cup!* (VP) Joe Kubert 12 "

#21: Dec.-Jan. 1958-59 cover: (VP...*wash*) Novick
"The Sword in the Lake!" (SK) Irv Novick 11½ pages
"The Viking and the Firebird!"* (VP) Joe Kubert 12 "

#22: Feb.-Mar. 1959 cover: (VP...*wash*) Kubert
"The Invisible Viking!"* (VP) Joe Kubert 12 pages
"Challenge of the Sinister Queens!" (SK) Russ Heath 11½ "

#23: Apr.-May 1959 cover: (VP...*wash*) Kubert
"Origin of the Viking Prince!"(VP) Joe Kubert 13 pages
"The Figurehead of the Burning Seal"*(VP) " " 12 "

#24: June-July 1959 cover: (VP) Kubert
"Trail of the Black Falcon!"* (VP) Joe Kubert 13 pages
"Curse of the Dragon's Moon" (VP) " " 12 "
(And with this issue we bid adieu to VP, SK, etc.)

#25: Aug.-Sept. 1959 cover: Andru & Esposito
"The Three Waves of Doom" (the Suicide Squad...task force X) Ross Andru & Mike Esposito 24 pages
(first "showcase" style issue)

#26: Oct.-Nov. 1959 cover: Andru & Esposito
"The Sun Curse!"* (Suicide Squad) " " 16 pages
"Serpent in the Subway!" (Suicide Squad) " " 9 "

#27: Dec.-Jan. 1959-60 cover: (SS) Andru & Esposito
"The Creature of Ghost Lake!"* (SS) Andru & Esposito 25 pages

#28: Feb.-Mar. 1960 cover: Sekowsky (& contents)
"Starro the Conqueror!"* (Justice League of America actives--Flash, Green Lantern, Aquaman, Wonder Woman, J'onn J'onzz; inactives: Superman, Batman (the slouches!) 26 pages

#29: Apr.-May 1960 cover: Sekowsky
"Challenge of the Weapons Master!"*(JLA)(L parts) (All members active) Mike Sekowsky 26 pages

#30: June-July 1960 cover: Sekowsky
"Case of the Stolen Powers!"* (JLA...5 parts) (Superman & Batman goof off again) Sekowsky 27 pages

#31: Aug.-Sept. 1960 cover: Bruno Premiani
"The Secret Beneath the Earth"* ("Cave Carson Adventures Inside Earth") chapter I Bruno Premiani 10 pages
"The Lava Creature"* chapter II " " 8 "
"The Magnetic Monster" chapter III " " 7 "

#32: Oct.-Nov. 1960 cover: Bernard Bailey
"The City 100 Miles Down"(Cave Carson)chap.I Bailey 10 pages
"The Beast Brigade"* chap. II " " 7 "
"The Mole vs. the Enemy Sun" chap. III " " 8 "

#33: Dec.-Jan. 1960-61 cover: Bernard Bailey
"The Alien Robots From Inner Space"(Cave Carson) " 8 pages
"The Battle of the Giant Robots" chapter II " 10 "
"Subterranean Showdown"*chapter III " 7 "

#34: Feb.-Mar. 1961 cover: Joe Kubert
"Creature of a Thousand Shapes!"*(L parts) (origin Hawkman) script: Gardner Fox; art: Kubert 25 pages

#35: Apr.-May 1961 cover: Kubert
"Menace of the Matter Master!"(Hawkman) Fox & Kubert 12 pages
"Valley of Vanishing Men"*(Hawkman) " " 13 "

#36: June-July 1961 cover: Kubert
"Strange Spells of the Sorcerer!"(Hawkman) Fox & Kubert 13 "
"The Shadow-Thief of Midway City!"* Fox & Kubert 12 "

#37: Aug.-Sept. 1961 cover: Andru & Esposito
"Raid of the Dinosaurs!"(Suicide Squad) " " 13 pages
"Threat of the Giant Eye!"*(Suicide Squad) " " 12 "

#38: Oct.-Nov. 1961 cover: Andru & Esposito
"Master of the Dinosaurs!"*(Suicide Squad) " " 15 pages
"Menace of the Mirage People!"(Suicide Squad)" " 10 "

#39: Dec.-Jan. 1961-62 cover: Andru & Esposito
"Prisoners of the Dinosaur Zoo!"*(SS) " " 12 pages
"Rain of Fire!"(SS) " " 13 "

#40: Feb.-Mar. 1962 cover: Joe Kubert
"Three Caverns of Doom"(Cave Carson)*Kubert chap.I 9 pages
"The Creature From the Egg" chapter II 8 "
"The Menace of the Rock Monsters" chapter III 8 "

#41: Apr.-May 1962 cover: Haskin
"The Raiders from the Secret World"*(Cave Carson) chapter I Mort Meskin 8 pages
"Prisoners of the Under-World" chapter II " "
"Fugitives from the Alien Frame-Up" chapter III " "

#42: June-July 1962 cover: Kubert
"Menace of the Dragonfly Raiders"*(Hawkman) HM wins his head "honor wings" script: Fox; art: Kubert 25 pages

#43: Aug.-Sept. 1962 cover: Kubert
"The Masked Marauders of Earth!"*(Hawkman)Fox/Kubert 25 pages

#41: Oct.-Nov. 1962 cover: Kubert ("wash")
"Earth's Impossible Day!" (Hawkman) Fox & Kubert 12 pages
"The Man Who Moved the World!"(Manhoman) " " 13 "

#45: Dec.-Jan. 1962-63 cover: Carmine Infantino
Strange Sports Stories
"Challenge of the Headless Baseball Team!"& " 14 pages
"Goliath of the Gridiron!" Infantino & Giella 12 "

#46: Feb.-Mar. 1963 cover: Infantino & Anderson
Strange Sports Stories
"The Hot-Shot Hoopsters"& Infantino & Giella 11 pages
"Danger on the Martian Links!" " " 11 "

#47: Apr.-May 1963 cover: Infantino
Strange Sports Stories
"The Phantom Prizefighter!"& Infantino & Giella11 pages
"Saga of the Secret Sportsman!" " & Anderson 12 "

#48: June-July 1963 cover: Infantino
Strange Sports Stories
"The Man Who Drove Through Time!"& " & Sid Green 11 pages
"Duel of the Star Champions!" " & Giella 15 "

#49: Aug.-Sept. 1963 cover: Infantino & Anderson
Strange Sports Stories
"Gorilla Wonders of the Diamond!"&Infantino/Giella13 pages
"Warrior of the Weightless World!" " " " 12 "

#50: Oct.-Nov. 1963 cover: George Roussos
"Wanted — the Capsule Master!"&(Green Arrow & Jonny Quest)
script:Bob Haney; art: George Roussos 25 pages
(First team-up issue...)

#51: Dec.-Jan. 1963-64 cover: Purcell
"Fury of the Exiled Creature"&(Aquaman & Manhoman)
part I Howard Purcell 10 pages
"Tyros, King of Atlantis" part II " 6 "
"The Invasion of Atlantis" part III " 9 "

#52: Feb.-Mar. 1964 cover: Joe Kubert
"Suicide Mission!"&(Sgt. Rock, Johnny Cloud & "Haunted Tank")
...(and Kimiella Marie) Joe Kubert 25 pages

#53: Apr.-May 1964 cover: Alex Toth
"The Challenge of the Expanding World"&(Atom & Flash)
script: Haney; art: Toth 25 pages

#54: June-July 1964 cover: Bruno Premiani
"The Thousand-and-One Doons of Mr. Twister" Bruno Premiani
(Kid Flash, Aqualad & Robin) part I 8 pages
"Town Without Teenagers" part II " 9 "
"The Town That Would Not Die" part III " 8 "

#55 : Aug.-Sept. 1964 cover: Ramona Fradon
"Revenge of the Robot Reject"&(Metal Men & Atom)
Ramona Fradon 25 pages

#56 : Oct.-Nov. 1964 cover: Sheward Bailey
"Raid of the Mutant Marauders"(Flash & Joan Jonz...
...plus the JSA) Bailey 25 pages

#57: Dec.-Jan. 1964-65 cover: Ramona Fradon
"The Origin of Metamorpho"& Fradon 25 pages

#58: Feb.-Mar. 1965 cover: Fradon
"The Junk Yard of Doom"& (Metamorpho) " 25 pages

#59: Apr.-May 1965 cover: Gil Kane
"The Tick-Tock Traps of the Time Commander"& Fradon
(Batman & Green Lantern) 25 pages

#60: June-July 1965 cover: Bruno Premiani
"The Astounding Separated Man"& (Teen Titans) " 25 pages

#61: Aug.-Sept. 1965 cover: Murphy Anderson
"Mastermind of Menaces!"&(Starman & Black Canary)
script: Fox; art: Anderson 24 pages

#62: Oct.-Nov. 1965 cover: Anderson
"The Big Super-Hero Hunt"&(Starman & Black Canary...fight
Sportsmaster & Huntress) Fox/Anderson 24 pages

#63: Dec.-Jan. 1965-66 cover: Jim Mooney
"The Revolt of the Super-Chicks"& (Supergirl & Wonder
Woman) ? 25 pages

#64: Feb.-Mar. 1966 cover: Gil Kane
"Batman vs. Eclipso"&(you guessed it: Batman & Eclipso)
Winslow Mortimer 25 pages

#65: Apr.-May 1966 cover: Premiani
"Alias Negative Man!"& (Flash & the Doom Patrol)
Dick Giordano 25 pages

#66: June-July 1966 cover: Ramona Fradon
"Wreck of the Renegade Robots"&(Metamorpho & the Metal Men)
Mike (ycch) Sekowsky 25 pages

#67: Aug.-Sept. 1966 cover: Infantino & Giella
"The Death of the Flash!"&(Batman & Flash) Batman ceases in
all future issues except #72 & 73) Infantino & Parrish
25 pages

#68: Oct.-Nov. 1966 cover: Sekowsky
"Alias the Bat-Hulk"&(BM & Metamorpho) Sekowsky 24 pages

#69: Dec.-Jan. 1966-67 cover: Infantino & Giella
"War of the Cosmic Avengers"&(BM & Green Lantern)
Winslow Mortimer 24 pages

#70: Feb.-Mar. 1967 cover: Infantino & Giella
"Cancelled! Two Super-Heroes!"&(BM & Hawkman) I dunno!,
but that sure looks like Alfredo Alcala... 24 pages

#71: Apr.-May 1967 cover: Infantino
"The Wrath of the Thunderbird"&(BM & Green Arrow)
George Papp 24 pages

#72: June-July 1967 cover: Infantino & Anderson
"Phantom Flash, Cosmic Traitor"& (the Spectre & the Flash)
Infantino & Colletta 24 pages

#73: Aug.-Sept. 1967 cover: Infantino
"GALG the Destroyer"&(Aquaman & Atom) ? 23 pages

#74: Oct.-Nov. 1967 cover: Andru & Esposito
"Rampant Run the Robots!"&(BM & the Metal Men)
Andru & Esposito 24 pages

#75: Dec.-Jan. 1967-68 cover: Neal Adams
"The Grasp of Shahn-Zil"&(BM & the Spectre)
Andru & Esposito 24 pages

#76: Feb.-Mar. 1968 cover: Neal Adams
"Doom, What is Thy Shape?"&(BM & Plastic Man!)
SekoMsky 24 pages
"The Man Called !50-50!"(Robin reprint from some old "Star
Spangled") Jim Mooney 6 page

#77: Apr.-May 1968 cover: Andru & Esposito
"So Thunders the Cannoneer!"&(BM & Atom ant.*
script: Bob Haney (who does ALL "Brave & Bold"s) 24 pages

#78: June-July 1968 cover: ?
"In the Coils of Copperhead!"&(BM, Wonder Woman & Batgirl)
? ? 23 pages

#79: Aug.-Sept. 1968 cover: Neal Adams
"The Trank of the Hook"&(BM & Deadman) Neal Adams 24 pages

#80: Oct.-Nov. 1968 cover: Neal Adams
"And Ballgraunite Is His Name"&(BM & the Creeper)
Adams & Giordano 23 pages

#81: Dec.-Jan. 1968-69 cover: Adams
"Bat BOOK Can Hurt You!"&(BM & Flash) Adams 24 pages

#82: Feb.-Mar. 1969 cover: Adams
"The Sleepwalker from the Seal"&(BM & Aquaman) Adams 23 pages

#83: Apr.-May 1969 cover: Irv Novick (like old times)
"Punish Not My Evil Son"&(BM & Jean Loring) Adams 24 pages

#84: June-July 1969 cover: Adams
"The Angel, the Hock and the Cowl"&(BM & Sgt. Rock) Adams
(25 years later and this bum is STILL a sargeant!) 24 pages

#85: Aug.-Sept. 1969 cover: Adams
"The Senator's Been Shot!"&(BM & Green Arrow) Adams 23 pages

#86: Oct.-Nov. 1969 cover: Adams
"You Can't Hide From a Deadman!"&(BM & Deadman)Adams 23 pages

#87: Dec.-Jan. 1969-70 cover: SekoMsky
"The Widow-Maker!"&(BM & Wonder Woman) Mike S-ek-owsky 23 pages
"A Matter of Life and Death!" (weird junk) Sparling 1 "

#88: Feb.-Mar. 1970 cover: Adams
"Count Ten...and Die!"&(BM & Wildcat) Novick & Esposito 24 pages
"Death Turns the Wiel!" (more weird stuff) Tuska " "
"Killed with Kindness!" " " " 1 "

#89: Apr.-May 1970 cover: Adams & Giordano?
"Arise Ye Ghosts of Gotham"&(BM & Phantom Stranger)
Andru & Esposito 24 pages

#90: June-July 1970 cover: Adams
"You Only Die Twice!"&(BM & Adam Strange)
Andru & Esposito 24 pages
"Spirit in the Seance" (evil stoff) George Tuska 1 "

#91: Aug.-Sept. 1970 cover: Nick Cardy
"A Cold Corpse for the Collector"&(BM & Black Canary)
Nick Cardy 24 pages

#92: Oct.-Nov. 1970 cover: Nick Cardy
"Might Wears a Scarlet Shroud!"&(BM & "the Bat-Squad")
Nick Cardy 23 pages

#93: Dec.-Jan. 1970-71 cover: Adams
"Red Water, Crimson Death"&(BM & the "House of Mystery")
Neal Adams (no kiddin'!) 23 pages

#94: Feb.-Mar. 1971 cover: Nick Cardy
"Rebels in the Streets"&(BM & Teen Titans) Cardy 24 pages

Well, that looks like about the size of it for REACG #111. Almost all the mail I receive seems in favor of numerous indexes -- but not too many people make suggestions for subjects. Hm? In the meantime, send questions & stamps, answers, and corrections to:

DON ROSA ; 7410 Woodhill Valley Rd.; Louisville, Ky.; 40222

...but please bear in mind that I already have a adequate supply of used stamps, 25¢ stamps, and 6¢ stamps commemorating the "current" flight of Apollo 8.

Ready for this issue's Trivia question? I'm still beating my head on the wall for being such a wallet-head LAST issue! I went to pains to think up a question on "The Maltese Falcon" movie that could not be found in any reference books; I finally decided to ask for the name of "FLOYD GIBBON" (the character much discussed, but never seen)- inasmuch as no actor portrayed him, his name wouldn't be listed in any movie data sources. BUT as soon as I sent the column in I realized that that movie was, of course, based on the famous NOVEL by Dashiel Hammett! I've even got a copy! So, alls a guy'd hafta' do is open the book and look up Floyd's name! I'm really on my toes.

I don't know whether these guys recalled the name from the movie or read it in the book, but the earliest correct answers came from some familiar sources: Larry Higman, mystery writer Max Collins ("Flood Zone;" "Kait Money"; and Dan Riordan who wrote, "Thursby...or was it Wednesday?"Such dreiiery!

In the (so-called) Connoisseur Trivia division, it's the comics turn again:

?	According to the earliest published account,	?
?	how and when did BATMAN first discover MUD	?
?	he really is, WHERE he originally came from,	?
?	and WHY he has such amazing powers???????	?

KEN SMITH'S NOW & COMING

In the Ballroom of the POSTAL CONGRESS, NYC
July 3, 5, 6, 7, & 8

...whose act will answer the question:
"What is the largest number of coodles one can buy for the least amount of money in 48 days?" ...see you there?

Oh, and while we're on the subject; any interested parties might want to contact me concerning a small comic-movie-SF convention we're having in Louisville around late July - early August.

#95: Apr.-May 1971 cover: Adams
"C.O.D.: Corpse on Delivery"*(BM & Plastic Man) The cover says "Batman & P" and you're supposed to figure out the mystery of the incognito co-star. Neat, huh?) Mick Cardy 22 pages

#96: June-July 1971 cover: Cardy
"Fe Striped Pants War!"*(BM & Sgt. Rock, who's STILL a sarge, but seems to have gotten 30 years younger since WWII) Cardy 22 pages

#97: Aug.-Sept. 1971 (52 pages) cover: Cardy
"The Smile of Chocletan!"*(BM & Mildcat)
Bob Brown & Mick Cardy 22 pages
"Who Has Been Lying in My Grave?" (origin of Deadman)
reprint from "Strange Adventures" #205) Infantino
17 pages

#98: Oct.-Nov. 1971 cover: Cardy
"Mansion of the Misbegotten!"*(BM & Phantom Stranger)
Jim Aparo 22 pages
"The Killer Shadow" (Phantom Stranger reprint from "Phantom Stranger" #2, Oct.-Nov. 1952) Infantino and Jay Harry
6 pages
"One Challenger Must Die" (Challengers of the Unknown reprint)
script: France Herron; art: Bob Brown 10 pages

#99: Dec.-Jan. 1971-72 cover: Adams
"The Man Who Murdered the Past!"*(BM & Flash)
Bob Brown & Mick Cardy 25 pages
"The Secret of Odin's Cup!"(Viking Prince reprint from Issue #20 of this title) Joe Kubert 12 pages

#100: Feb.-Mar. 1972 cover: Nick Cardy
"The Warrior in a Wheel-Chair!"*(BM & Green Lantern & Green Arrow & Black Canary & Robin) Jim Aparo 25 pages
"Hide and Seek" (Deadman reprint) Neal Adams 13 "

And that's as good a place to stop as any...

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WHEN I EMERGED FROM THE PINE WHERE I HAD LAIN IN A STATE OF SUSPENDED ANIMATION, IT WAS TO FIND A STRANGE WORLD.

I STOOD IN A VAST FOREST AND A GIRL SOLDIER SAILING THROUGH THE AIR, CRASHED AT MY FEET UNCONSCIOUS.

A Nostalgic Look at

A MLJ PUBLICATION

By Raymond Miller

One month after TOP-NOTCH COMICS made it's debut, and two months after BLUE RIBBON, MLJ's third title PEP COMICS #1 Jan., 1940 hit the stands. PEP COMICS produced three of MLJ's most popular characters, The Shield, The Hangman, and Archie and in doing so became one of the largest selling comic books during the 40's and MLJ's longest running title lasting into the late 60's.

The Shield was by far the most popular super hero MLJ ever produced and one of the all time Top Ten super heroes of the 40's. Between the time he first appeared in PEP #1 and his last appearance in PEP #65, The Shield had appeared in a total of 99 stories. The only MLJ hero to come near that record was The Black Hood with 82 stories. No other MLJ hero even reached the 60 mark.

were thing in itself because at that time even the best artists were not beyond swiping from Foster or Raymond.

In FEB 4 The Wizard/Moscowian battle found it's way into The Shield story. Soon supporting characters began to appear. The first was Betty Warren, whom The Shield rescued in /6 after her father, a U.S.Senator is murdered by enemy agents. She became Joe Higgin's sweetheart. Next came Ju Ju Watson in '9 as the comic relief and JLJ may have been one of the pioneers in providing humor in a serious strip. In 10 Jr. Ju's dizzy girl friend Mamie Mazda joined the group. Between these three getting into all sorts of trouble, it really kept The Shield moving, perhaps it was a

little bit more than one guy, even a super guy, could handle because when FEB '11 Jan., 1941 hit the stands the first thing the readers saw was the cover and on it was a young boy in costume fighting side by side with The Shield. A link on the cover read "EXTRA! NEW! Dusty the Boy Detective with The Shield". Inside, F.B.I. Agent Joe Higgins, Ju Ju and Betty were investigating a sabotage case in an Airplane factory when a plane blew up on take off. A young red headed boy rushed to the burning plane only to find that one of the dead victims was his father. Joe comforted the boy. Later as the boy was strolling into a hanger, he came across some men beating up on Betty and forgetting his own grief, rushed to her aid. Then Joe, As The Shield joined the fight. Later we learned that the leader behind the sabotage is a robed figure called The Vulture. After that pair in with The Vulture, Dusty tells The Shield he wants to fight crime and be like him when he grows up but The Shield told him he thought they would make a great team right now. Going to The Shield's laboratory, they made a costume for Dusty. So entered The Boy Detective. Needless to say, The Vulture and his gang got their just reward in the end.

While Dusty was the The Shield's partner, he never had any powers of his own, nor did he ever have a last name. His familar red and blue costume was yellow and blue in that origin issue.

Over the next few issues the super powered Shield, his pal Dusty and friends Ju Ju, Betty and Mamie went about their business fighting crime, meeting up with The Vulture again in FEB '15, but as the number twenties rolled by, a big change was about to happen in The Shield's way of life. Minor changes in costume had started to appear around '27 and 28. With '28 Betty, Ju Ju and Mamie made their last appearances and finally in '29 July 1942 it happened. First of all the reader notice right off that The Shield was wearing blue trunks for the first time and that the art had the swinging free for all Kirby effect. In the story itself the reader found The Shield and Dusty approaching a deserted shack by the waterfront looking for a

Jap spy nest. Discovering a secret room they attacked and a shot rang out. But something then happened that never happened before. After 28 issues, the Incredible happened, the bullet struck and The Shield cried out "Oooh...I've been hit-every-everything is going black." Yes, for the first time The Shield was stund by a bullet. Dusty asked what had happen to which The Shield replied "I'm not sure myself, but I suspect that the formular of my father's which gave me my strength is wearing off." Rushing back to his lab, The Shield tells Dusty his origin which sank the third and possibly the last time the origin was ever told. After going through a number of tests, The Shield knows the truth, all his super-powers were gone. But there was little time to do anything about it, the Jap Spies had to be stopped, super-powers or no super-powers.

Losing his powers was not the only change to take place. Irving Novick's art had made a drastic change also. Gone was the tight detailed art of 1940-1941 and in its place a new fast moving style in the Simon and Kirby tradition. During the change over in 29 and 30 Novick's name was missing from the stories but it was back with 31.

But now The Shield had to go up against a Jap costume hero known as The Fang, who feared no one but even without any of his powers The Shield was more then a match for The Fang, he and Dusty and the Police cleaned up the spies...Then back to the lab as The Shield once again goes through the steps to regain his powers.

All JLJ characters copyright, Archie publications

In 30 the experiment was completed, but it was a failure and The Shield was still powerless. But The Shield wasn't licked, the fight would be tougher but he and Dusty vowed to fight as long as there was a speck of breath left. In /30 they met The Strangler for the first time. The Strangler, a German confuse character as ruthless as they come and a great painter as well. After his first real test without super-power The Shield defeated The Strangler and turned him over to the police.

In /31 The Strangler joined forces with a tommy gun artist named The Snowbird and escaped prison when the Strangler does a painting of the sun and bars, then ripped out the real bars and escaped leaving the painting in the window. The escape was soon discovered when a night guard saw what looked like the sun shining through the window..at night. After a number of battles between The Shield and Dusty and The Strangler and Snowbird and his tommy gun, The Strangler plunged to his death into the ocean and The Snowbird was returned to prison.

In Issue #33 Nov.,1942 The Shield's super powers temporary returned when at the end of the story when he and Dusty, a professor and his daughter are about to be tortured by Germans. The Shield, exerting super human strength burst his bonds, smashed into the Germans, broke Dusty's chains with his bare hands, then picked up both the professor and his daughter and crashed thru the wall of the burning building. Was it just a flash or had The Shield's super-powers returned? That was the last time his super-powers ever returned although they were mentioned by The Shield from time to time in later stories.

By issue #34 the words "America's Fastest Growing Comic Magazine" began to appear on the covers and these words continued to appear on most covers for the next ten issues or more.

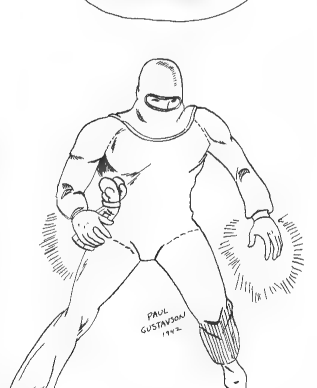
But as each issue past, it was becoming more and more apparent that The Shield was no longer the real star, but was slowly losing ground to the freckle faced teenager Archie Andrews.

Archie Andrews and The Gang made their debut in PEP #22 Dec., 1941. I don't think anyone needs to be introduced to Archie and his friends Betty, Veronica and Jughead. This was the first and best strip of it's kind, and still is. Still as popular today as he was in the forties, Archie got more popular as each issue came out. Originally drawn by Bob Montana and later by "Bud" Holmedale and then Harry Sahle, Archie started to make his move with issue #36 Feb., 1945 when he appeared on the cover for the first time and it was a beautiful cover with Shield, Hangman, and Archie hand and hand in a winter scene. He didn't appear on the cover again till # 41 Aug., 1945 and now he was there to stay. Gone were the great Shield and Hangman covers of 1940-1942. Now Archie was front and center with The Shield playing second banana on all the covers, but he was able to hang onto the covers till #49, which was his last cover appearance.

But inside Archie was not able to dislodge The Shield from the lead story till #47. With #49, Archie took over the lead story for good although The Shield still hung in there with longer stories from time to time until he finally had to call it quits after #65 Jan., 1948.

The Shield was drawn mostly by Irving Novick but for awhile during 1944-45 the art was by Glen Hardison and Sam Burkcroff. Other artists over the years were Al Camerata, Harry Sahle (mostly covers), Bobby King etc. Most stories were written by Harry Shorten.

The inside front cover of every issue of PEP staring with #15 was devoted to The Shield C-Man Club where Joe Higgins always and Sullitins printed telling news, listing new members etc. You could join the club for one thin dime which would get you an identification Card and a metal pin button badge. After issue #65 The Shield C-Man Club became The Archie Club.



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THE HUMAN BOMB
POLICE COMICS 1-58

PEP COMICS
CONTINUED NEXT ISSUE ~

PULPS

Return of a superhero

His deeds in the pulps were the stuff of dreams. Now he's booming in books and films — maybe

BY DON HUTCHISON

"This is the first time a studio ever gave me enough money to do something the way I felt it should be done," said George Pal. "It's a multi-million-dollar budget now and they keep asking me if I need more money."

Pal is the Hungarian-born puppeteer who parlayed a knack for single-frame animation into a career as one of Hollywood's most successful producers, and now he's busy on the set of his latest epic, DOC SAVAGE, THE MAN OF BRONZE.

Doc Savage, for the uninitiated, was the hero of almost 200 pulp fiction thrillers back in the thirties and forties. Doc's fans were legion. A generation grew up under the spell of his exploits. For many years readers poured millions of dimes across newsstand counters to follow the adventures of their superhero nonpareil.

"A man of superhuman strength and protean genius, whose life is dedicated to the destruction of evil-doers," as they were informed, Doc Savage was the inspiration for literally hundreds of superhuman freaks who followed in his wake. When teen-agers Jerry Siegel and Joe Shuster created the comic book adventures of Superman, their model was Doc Savage, The Man of Bronze, who antedated The Man of Steel and his host of imitators by several years.

Doc could run faster than a car, side-step bullets, hold his breath longer than a South Seas pearl diver, scale any building that wasn't smoother than glass, speak any language known to man and a few others besides. A master surgeon, chemist, pilot, engineer, archeologist--he was a walking compendium of mankind's total knowledge.

Doc's creator, Lester Dent, a strapping red-headed adventurer with an infectious sense of humor, was well aware of how close his stories came to parody. He once described Doc as having "the clue-following ability of Sherlock Holmes, the muscular tree-swinging ability of Tarzan, the scientific sleuthing of Craig Kennedy and the morals of Jesus Christ."

A hard act to follow.

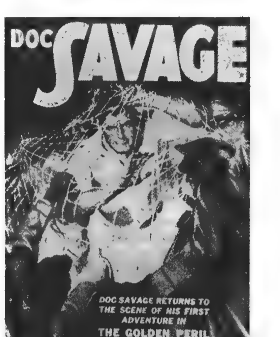
The question is, why, in 1974, would anyone wish to base a major film on a superannuated superhero from the thrill-hungry thirties?

Obviously, somebody feels he's worth the effort. Warner Brothers, flushed with their bonanza, The Exorcist, are sparing little to give Dr. Savage, The Man of Bronze the production sheen of a James Bond action orgy.

Producer Pal assigned Michael Anderson, who handled AROUND THE WORLD IN EIGHTY DAYS, to direct his film. He built a Central American town on the Warner lot, is making extensive use of the magnificent estate of silent film comedian Harold Lloyd, and has locations picked all over the southwest United States.

With two months of day-and-night shooting left, the drumbeaters were already touting star Ron Ely as the screen's new hearthrob. Ely is the 6-foot-5 Texas-born television Tarzan who made the switch from Lord of the Hollywood Jungle to Man of Bronze in one well publicized leap. Made wealthy by three brief years of vine-swinging, Ely was not above taking a screen test to compete with hundreds of would-be demigods for the part of Doc.

"I wanted a complete unknown for the part," Pal insisted. "We ran a contest searching for the perfect Doc Savage. I tell you, the studio was swamped. We flew people in from all over, did hundreds of interviews and filmed tests on 20 finalists. It isn't easy finding a bronzed giant who can act with sensitivity and intelligence. Ron's test was simply the best. He's really quite a fine young actor."


DOC SAVAGE
DOC SAVAGE RETURNS TO THE SCENE OF HIS FIRST ADVENTURE IN
THE GOLDEN PERIL
BOOK-LENGTH NOVEL
Also A NEW "SKIPPER" STORY and Many Features

Undoubtedly many will regard Ely as looking too much like the boy next door with enlarged pectorals. He will not be everybody's conception of Doc Savage. But then what mere mortal can be expected to fill the jodhpurs of the king of the pulps?

Few under 30 will even remember the pulp fiction magazines, but back in the days of bread lines and hobo jungles the pulps were the great pacifiers of a continent of restless, rootless young men. Selling for a mere dime, and printed on cheap pulpwood paper, hundreds of varied titles such as Jungle Stories, Dare-Devil Aces, Science Wonder Stories, Wild West Weekly, Railroad Magazine, and even Zeppelin Stories flooded the newsstands. They supplied adventure, romance and fantasy--the very stuff of dreams.

It was the pulp superheroes, though, who really offered the Walter Mittys of the world some respite from the grim years of the dirty thirties. By 1933, when Lester Dent created Doc Savage, the average citizen was beset by organized crime, a disastrous economic collapse and a general malaise compounded of helplessness, frustration and anxiety. For a mere dime, though, he could become for an hour or so the wealthiest man in the world, a superman in both brain and body.

Doc Savage's melange of fantastic adventure, superhuman powers and elaborate, futuristic gadgets proved irresistible. The magazine took off like a flashfire. Within a year there were more than 20 imitators and he was soon on the radio and the comic pages, while the stories about him were translated into eight languages

and published in book form. Writing in a breathless, machine gun style, Dent churned out a novel a month, each one bearing an evocative title: The Land of Terror, The Lost Oasis, The Thousand-Headed Man, The Squeaking Coffin, Land of Always-Night, Poison Island, The Sargasso Ogre, The Man Who Fell Up.

To million of young readers, Doc Savage assumed the proportions of a real-life hero. The publishers did nothing to shatter the illusion. The magazine carried a Doc Savage credo, organized a Doc Savage Club, offered Doc Savage portraits, Doc Savage lapel pins and a gold Doc Savage award that went to deserving nominees.

Doc Savage ran for an amazing 181 issues, right up to the last gasp of the pulp magazines. In 1949 there was a final novel, Up From Earth's Centre, in which Doc and his cronies met and battled the minions of Satan straight from Hell. After that, what was left? It was the Gotterdammerung of the pulps.

For a number of years the world heard nothing of the Man of Bronze. Then in 1964 Bantam Books, under the leadership of Marc Jaffe, a Doc Savage fan in his youth, put out three of the early Savage novels in a new soft-cover format. Wisely Jaffe prevented Bantam from updating Dent's original plots. To almost everyone's surprise the new books sold in the millions. Seventy-seven of them have been reissued so far with over a hundred titles yet to go. It was 1933 all over again.

George Pal became interested in Doc's movie possibilities when he learned of the phenomenal success of the paperback reprints.

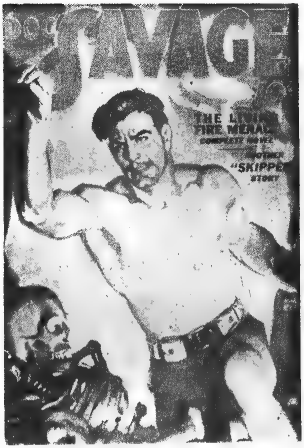
"I bought a few of the books and found them great fun to read," Pal said. "Almost everybody was buying them-from nostalgic old timers to a whole new generation of youngsters who still find them exciting. Right from the beginning we knew they'd make a fabulous movie series. They have almost everything, including that marvelous 1930s background. It took us over a year to clear the rights-we had to buy all 181 books-but it was worth it."

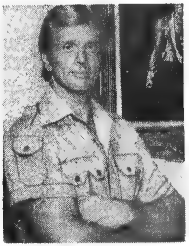
Only two years before his death in 1959, the creator of Doc Savage confided that in his opinion the stories would be of little interest any more. "They would be so outdated today," Dent said, "that they would undoubtedly be funny." Unwittingly, he had provided an accurate description of camp entertainment and at least a partial explanation of Doc's latter-day success. But, camp or not, Pal is counting on the Man of Bronze to supply a Midas touch.

After all, Doc was always associated with success. The vast sums of money required for his world-wide crime fighting network came from a hidden valley in Central America, a lost retreat presided over by the descendants of the ancient Mayans. At noon on a prescribed day of the week, Doc had but to broadcast, over a powerful radio station, a few words in a mysterious tongue. Some days later, a supply of pure gold would arrive for his use.

George Pal has his eyes on that gold. He expects it will come with the ring of box-office cash registers.

--DON HUTCHISON in Toronto's "The Globe and Mail"





TV's Tarzan, Ron Ely, is movie Doc.

FROZEN PLUTO

MORRIS
SCOTT
DOLLENS

CRITIQUE

10. Superb
9. Excellent
8. Very Good
7. Good
6. Fairly Good
5. Fair
4. Tolerable
3. Poor
2. Very Poor
1. Worthless

CRITIQUE is basicly a review column, but we will not specificly recommend that you buy or not buy a particular item. We will review each item to the best of our ability and let each reader take it from there. We will be reviewing almost any item (fanzines, prozines, records, portfolios, tapes, posters, or just anything of general interest) with two exceptions. We will not be doing any SFCA publications, nor any item that is free. CRITIQUE offers a readership of two thousand and CRITIQUE will also offer the publisher of any item we review up to one hundred words of free space to rebut his review, if he chooses to do so, providing his review is less than an "8" rating. All rebuttals to appear in the next column must be in our hands at least five days before the ad deadline of the next RB&CC or they will be run in the following issue. If you have an item you would like reviewed, send a copy of it to: CRITIQUE, 9875 S.W. 212 Street, Miami, Florida 33157

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A FINAL NOTE: The only reason for CRITIQUE is as a service to fandom. If you appreciate what we are trying to do then let us know. Your support can be shown in numerous ways: If you order an item because of our review then please mention CRITIQUE in your order, and of course the RB&CC would appreciate your subscription and advertising support. Naturally, your comments are welcomed.

G.B. LOVE / EDITOR

MEDIASCENE #8 - $2.00 - 24 pages tabloid - $4.00 for 6 issues - Published by Supergraphics, Box 445, Wyomissing, Pa. 19610

Girls! Girls! And more girls! What more could you ask for? Well, aside from a big comfortable chair, an ice cold tall boy in your hand, a couple of Frazetta originals in your drawing room and some new Steranko art, there's not much else you could ask for, right? Well with this issue of MEDIASCENE get set to have three out of four of those wishes come true. No, you can't have the original art by Frank Frazetta so the next best thing you can do is to run down to your 7-Eleven, get yourself a beer, plop on down in your favorite chair and get set for a really spectacular issue from those people at COMIX-SCENE who are now broadening their horizons and changing their name to be able to include all aspects of the fandom market.

Right off from the front page you are instantly hit with the image of a sensuous and vivacious blond, clothed only in a towel, enticing you to come into the book with her. Her anatomy is perfect; every single delectable curve is just right from the tip of her toes to her round, soft shoulders, and what's more it's by Steranko.

Inside you're faced with a dazzling collection of lovelies that leaves you breathless; every single pair of legs imaginable that men ever whistled at is included in this picturesque issue. Every curve is there, no detail escapes Steranko or his dedicated staff who spent countless hours looking over centerfolds and what not to make sure they got the best of the best. Jane Mansfield, Jane Russell, Bridgette Bardot, Sophia Loren, Marilyn Monroe and many others whose measurements speak for themselves.

Included in this issue along with the usual up to the minute news in the comics and comix fields and news about up coming paperback books and current releases in the film industry.

As if this would be enough, we are given two full 11 X 17 reproductions of the latest Swamp Thing and another dazzling full page of dynamite, this time a full page reprint of Frank Frazetta's own visualization of Edgar Rice Burroughs' novel THE MUCKER.

With a total of twenty-eight comic book cover reproductions and twenty-five paperback cover reproductions, the reader of this issue has more than he knows what to do with.

Given this an a centerfold dedicated to the late, great queen of love, Marilyn Monroe, there's not much else that can be said.

Given this and thirty-one other dazzling beauties along with all new art by Steranko of some of these dolls, there's not much else you can ask for.

RATING 9 / ORLANDO FALCON

PARAGON #5 = $2.00 - 60 pages - Published by William Black, 1515 Bowman Drive, Tallahassee, Fla. 32303

This issue focuses on "B" Western star Charles Starrett and especially his Durango Kid movies. The issue leads off with a color cover of Starrett as The Durango Kid and leads right in to a dedication to him and the other films of the thirties and forties. The lead article is "The Starrett Story" and describes Charles early years in films when with Boris Karloff and a few other actors they founded the Screen Actors Guild. Starrett recounts a humorous story regarding Karloff while the remainder of the article recaps Starrett's 1939 film "Two Gun Law" (which also starred Charles Middleton) as well as reprinting a 1948 publicity release on him. This five page article is followed by a four page article on The Durango Kid films themselves which gives a little information but mostly just recaps a couple of them. Next is a sixteen page interview with Starrett which is liberally illustrated with stills and movie poster reproductions from his films. This concludes with a one page listing of Starrett's over 100 films which he made from 1930-52. The centerspread is the poster from "The Return

of the Durango Kid". There is also an article on the Durango Kid comic books including art and cover reproductions as well as story synopses. This is followed by a five page article on the Lt. Marvels. It includes art reproductions, a drawing by Newton & Black, a perfectly awful drawing by Black alone, and an index to the Lt. Marvel's appearances. "The Saga of...Johnny Thunder" by Harry Thomas Jr. is an eight page article on this 1950's DC western hero and includes art repros by Kane & Toth. The balance of the issue consists of an article on Captain Midnight's old foe Xog, a letter column and miscellany.

This issue is primarily for "B" western fans who should not pass it up as it does a marvelous job in that realm.

RATING 8 / JACK REID

THE JAPANESE FANTASY FILM JOURNAL #10 - 75¢ - 42 pages, side stapled - Published by Greg Shoemaker, 3235 Collingwood Blvd., Toledo, Ohio 43610

This is a science fiction, fantasy, film fanzine published by an occidental in Toledo, Ohio that deals almost exclusively with Japanese "monster" movies of debateable quality.

The films reviewed in this issue include "Minya Son of Godzilla" from AUPA Productions, "Lake of Dracula" from Toho Co., Ltd., "Attack of the Mushroom People" and "Ghidrah the Three-Headed Monster" from Toho Co., Ltd. They are reviewed in depth and with great care showing both the pros and cons of these films. These films, even though they are competently critiqued by reviewers such as Bill Warren, Horacio Higuchi, Bill Pugmire, and Fred Ray, the zine cannot help but suffer due to the apparent poor quality of virtually all the material reviewed this issue.

JFFJ, which also includes editorials by its editor Greg Shoemaker, has a fanzine corner by Mr. Shoemaker, "Creature Features", a one page Japanese monster movie comic strip of very poor quality by Stan Timmons, "The Light Fantastic" a Japanese film and fantasy gossip column by Greg Shoemaker, and a letters page.

Art in this issue of JFFJ includes a full page photo of Gigan, a black & white cover by Jim Garrison of Ghidrah attacking a man and a woman (it's done in heavy pencils or pen and suffers a great deal in the reproduction), a penned back cover from "Male Vampire" by Mark Pelotte that is the best piece of art in this entire issue; small head charicatures of Japanese film monsters are scattered throughout the whole issue but none are particularly good.

JFFJ #10 suffers not only in the poor content of material that the editor and writers had to work with in this issue, but also in the rather poor layout of the issue as from the moment you pick up JFFJ #10, without even reading it first, the huge amounts of grey in the issue just almost automatically turn the reader off even before he begins to read the issue. Another tremendous drawback of this, which obviously was unavoidable on the part of the editor was the poor reproduction on stills and art throughout the issue.

If you are a devout Japanese film fan and can overlook such grievous errors, then The Japanese Fantasy Film Journal is the zine for you; if you have a casual interest in monster flicks and Japanese movies, stay as far away as you can from JFFJ #10.

RATING 4 / ORLANDO FALCON

GRIM WIT #2 - $1.00 plus 25¢ postage - 36 pages, 7 X 10 [Underground] - Published by Last Gasp Eco Funnies, P.O. Box 212, Berkeley, California 94704 [Available from The SFCA for $1.25]

This issue is in brilliant full color with the exceptions of the inside front and inside back covers. It features not only Rich Corben's last strips to appear in the underground comix, but also some of the finest work he did there. The issue leads off with an excellent cover by Corben of a nude guy and chick having a picnic on the desert as a giant dragon approaches the man from behind. It's Corben at his best.

The lead story, "Death Rattle", is by Jaxon and is some of his best work. Although the art is good the story is slight and is the type that panders to the male labido as do most underground stories. The main problem is that even though the story itself isn't bad, the sex scenes are so gratuitous and obviously thrown in for their own sake that the whole story stumbles and falls.

"DEN" by Richard Corben is an all airbrush strip and one of his very best. The story is a fifteen page sequel to Corben's film "Neverwhere" and was apparently planned as the first in a series for GRIM WIT for although it is complete within itself, it is obviously the first chapter of a projected series. The plot revolves around the nephew of the Den of "Neverwhere" finding the schematic drawing and building the gate to the other dimension whereupon he is drawn into it. While there he does bloody battle with a savage lizard-man to defend a fare naked damsel, only he discovers that she has more than her share of protection. The colors, art, panel breakdowns, everything, is top notch Corben. The art lives and breathes and exudes vitality all its own.

Next is a six page strip by Corben done in pen & ink and titled "Damsel In Dragon Dress". It's a humorous story about a girl who is rescued by a dragon who was really a handsome knight turned into a dragon, who kisses the damsel and turns her into a dragon, whereupon they go to a wizard and get transported to a world of dragons, and then the story starts getting weird. The art is good Corben and it's in his rather unique semi-serious style.

The balance of the issue has two pages of cartoons and drawings by Dave Holman which are very good, and is then topped off by an excellent back cover by Jaxon.

Whereas the first issue of GRIM WIT was merely good, this issue is merely Fantastic!

RATING 10 / JAMES VAN HISE

CAPTAIN MARVEL #1 REPRINT - $3.00 - 68 pages, full color front and back covers - 7 1/4 X 10 1/2 - Published by Special Edition Reprints, RR #1 Box #297, E. Moline, Ill. 61244 [Available from SFCA]

This reprint is not only significant because it is the first issue of the CAPTAIN MARVEL comic, but because it is the only time that Captain Marvel was drawn by Jack Kirby! This vintage comic is entirely drawn by Jack Kirby alone. Despite the signifigance of this fact it is not one that is that highly touted. The reason for

this is that for some reason there was always some debate as to whether this was drawn by Jack Kirby or C.C. Beck, although upon seeing it one wonders from where the debate sprang as it is the most obvious Jack Kirby art I've ever seen. There's the typical Jack Kirby gangsters, giant fights with people knocked through brick walls, lizard aliens, etc. etc. The issue is comprised of four Captain Marvel adventures (each 14-16 pages) and two puzzle pages. The stories are all good except for "Captain Marvel Out West" which isn't very good and is way too long (16 pages). Sivana is represented in the lead story in which he pits Captain Marvel against a man called "Z", who seems to be Marvel's match. Another story has Captain Marvel going to another planet in a spaceship and the final story has him battling a Vampire. In this last story there's an odd scene where Marvel is swallowed by a giant wolf that was conjured from a pack of wolves. Marvel bursts from its stomach and the wolf bursts apart into the wolf pack again.

The reproduction on this issue is very good, not flawless due to how dark the reds halftone, but it's much better than most of the FLASHBACKS have been to date. There's an extra bonus here in that the original back cover (which is art, not an ad) is reprinted in full color as well as the front.

RATING 8 / JAMES VAN HISE

MORPHEUS #1 - $1.00 - 40 pages - Published by The MCFA, 3112 Holmes Avenue South, Minneapolis, Minn. 55413

This is a new and experimental zine and if it continues on its current trend for quality materials in new and different comic strips and stories will go far in fandom.

A little offbeat, and a little nutty, MORPHEUS #1 has the earmarks of a fantasy, art and article zine that could replace, in not the too distant future, many of the fantasy-art-and-article zines that seem to be crawling out of the woodwork and not giving fandom anything but more crudzines to have to put up with.

MORPHEUS #1 features a bizarre mixture of good art and good interesting stories that lend to a very enjoyable issue.

MORPHEUS is founded on the precept that future issues will cater only to the finest fiction and illustrations available, presenting artists' visualizations of strange and exciting adventures to boggle the imagination, with only the most talented people in fandom being allowed to take part in these creations.

This issue starts off with a strange and chilling inked black and white cover of a human sacrifice of a small, innocent sleeping child; this fine cover by Richard Larson is a good determiner of things to come inside the pages of MORPHEUS #1. Following directly after Richard Larson's cover illo, we are confronted with a strip by Charles Catron entitled "Tales of the Happy Hookah" which deals with the adventures of a centaur and a woman he persuades to go with him through some long gone age. This strip is pencilled rather amateurishly and is probably, even though it is an interesting story, the most mediocre thing in this issue.

Following Charles Catron's strip are two weakly pencilled illustrations of life and death on parallel worlds by Steve Mason; both illos by Mr. Mason are of good quality although they might have gone over better if Mr. Mason would have taken more time and care on these two pieces. A short story follows these two illustrations that is very poor and very cliche' ridden by Joe Twingvall; the good points of the story almost make up for the bad, but there are so many cliche's that it is weighed down too heavily.

Future stories and strips are shown in two pages of "Things to Come" by Richard Larson and David Mruz that reveals to the reader some of the coming features in future issues of MORPHEUS.

A very interesting addition to be found in this issue are too strips that deal with a faceless character created by an anonymous writer/illustrator that could very well rival Jeff Jones' "Idyll" of National Lampoon fame in total concept if not in art. The two strips featuring this character are "A Fair Exchange" and "The Button" on the back cover; the creator of this character however prefers to remain anonymous.

"The Boy and the Toadstools" by Larry Becker, illustrated by Richard Larson, is an excellent short story of a young boy locked in a "make believe world" and the extent of what he will do to remain in this world.

A one page illustration by Charlie Smith and Richard Larson of a barbarian woman and her "mister" aptly named "Barbarian Venus" adds to the further enjoyment of the issue.

Another short story, this one entitled "Medium of Exchange" is a very gripping and thought provoking short story by Tim Collier coupled together with some good Rick Larson art.

A rather interesting western strip done by Tim Collier and also illustrated by Rick Larson entitled "Wanted" concludes a rather interesting first issue for the people at MCFA. "Wanted", which was done in a style imitating that of Jim Steranko and Dan Adkins, is good artwise, a little scratchy and weak at times, but generally good.

RATING 7 / ORLANDO FALCON

INSIDE COMICS #2 - $1.00 - 48 pages - Published by Galaxy News Service, Inc., 11 West 17th Street, New York, New York 10011 [Available from the SFCA]

IC took fandom by storm with its twelve page inserts in the major adzines and then with its own full fledged publication earlier this year. It has brought to fandom the style of investigative reporting that has met with much praise and scorn in the major press circles due to its incisive and probing reporting. In a nutshell, INSIDE COMICS digs for much of its news, and what it turns up is not always pretty, seldom the comic publishers' view, but nonetheless meaningful and important. Spearheading this drive and the birth of IC was Joe Brancatelli who for personal reasons resigned as editor following the completion of this issue.

The lead article is "The Comic Report" which provides behind the scenes facts on news reports (such as the liar Mayo Kaan who claimed he had been the model for Siegal & Shuster's Superman and had made two Superman films in 1937, a year before the character ever appeared) as well as about an enraged fan who complained to Marvel & DC over Steranko's "Supergirls" calandar. There's also a lot of other news concerning the state of the television animation industry, how Kenneth Kaasen plagerized PANIC and sold the stolen material to Marvel's CRAZY and much more. This is the only place I've seen most of these items mentioned or explored.

"Working for Mickey Mouse" by one time Disney story editor David Marlow is more or less an expose' on what Disney studios are like now that Walt's guiding hand is no longer there to shape the studio's directions. The

article has a few flaws in its subjective perspective (the author states that many of Disney's films are gun happy, which I can't agree with as almost always the bad guy in a Disney film is the one with the gun and in fact THOSE CALLAWAYS, with Brian Keith, I believe, is very anti-hunting, anti-gun, and in fact that is what impressed me about the film). Overall though, the article is an accurate portrayal of a headless gargantua that's floundering for direction by trying to act as if Walt was still there.

"Conversation with the Brother-in-Law of Underground Comix" is an interview with Harvey Kurtzman which answers many important questions about Kurtzman's views and philosophy concerning MAD, the EC War Comics, TRUMP, HUMBUG, HELP and the undergrounds. It includes many art reprints spanning Kurtzman's career and answers many questions in its eight page spread.

"The Mini-Cons That Attacked Southern California!" is a two page article that covers the many one day cons that have taken place in Southern California since last fall. For anyone contemplating similar ideas, it is a must read as a primer of do's and don'ts.

"George", the fanzine review section, spans six pages and presents a wide spectrum of fanzine reviews by Bob Napier, Jim Vadeboncoeur and others.

"How to Create a Completely Awful Comic Book Character in Practically No Time at All" by C.C. Beck is a tongue in cheek look at the businessmen who run comics. Although, like most articles of this type, it has more truth than poetry, it also propounds the "old school" philosophy of comic art which rejects a realistic approach to illustration as unnecessary and getting in the way of the storytelling. Thankfully this is being gradually replaced in comic art circles with the realization that in order for the successful symbiosis of story and art to take place, each must compliment the other. A finely drawn panel does not distract the reader from the plot. Quite the opposite, it maintains his interest in it by breathing real life and vitality into the story.

"Viewpoint" presents "Who Owns Original Art?" by Steve Ditko in which he takes the publisher's side (no doubt much to the dismay of Neal Adams and others).

The balance of the issue has other news and reviews as well as various ads.

Whether INSIDE COMICS will maintain the high level of responsible reporting and tireless research it has achieved under Joe Brancatelli remains to be seen, but there is no doubt that it has become one of the most important fanzines fandom has produced.

RATING 10 / JAMES VAN HISE

FANTASY POST CARDS - $1.00 per set of eight 5" X 8" cards by Frazetta, Jeff Jones, Harper, Nally & Lindsay - Published by David Erskine, 3912 Linda Lane, Annandale, Va. 22003

In scrutinizing the eight inked sketches in this package recently called to my attention, I was pleased with the overall idea and package though sort of disappointed over the sketches themselves.

The general idea of the "Fantasy Post Cards" is a very sound one. Most people who enjoy this type of art will pick it up. However, although the package includes three Frazetta's, two Nally and one Lindsay, the sketches are not all of the quality expected from artists of such reknown.

For example, out of the three Frazetta sketches, only one was to my liking. That of a tall, brawny barbarian holding a man in the air. It has, in my opinion, a certain savage aura of life whereas the other two are simply drawings of demons that look as if they had been copied from "Grimm's Fairy Tales". This is hard to accept from a man of such obvious talent as Frank Frazetta.

Nally's style is good although both of his sketches were rather very much alike in general theme. The sketches would have been improved greatly with the elimination of the useless verbiage.

The Jones was one which, although simple, was very very good. I found it bold and honest.

The Harper included was a very good classical type sketch which can be described as generally beautiful.

Last and certainly not the least is the only Norman Lindsay included. I found it to be the most superior sketch in the set. It has everything; detail, composition and the flavor of life. I believe that the package is well worth buying if only for the Norman Lindsay. Despite some of the faults of the overall package, it would have been more profitable to the producers if they included better and more varied drawings and not the primarily simple sketches we were exposed to.

RATING 8 / ORLANDO FALCON

SERIAL WORLD #2 = $1.00 - 16 pages - Published by Jeff Walton, P.O. Box 64177, L.A., CALIF. 90064

As the title indicates, this is for serial fans only. Inspired by the excellent THOSE ENDURING MATINEE IDOLS, SERIAL WORLD does not attempt to imitate or duplicate what TEMI has done. Rather it goes in different directions and attempts to do articles and interviews about and with people that TEMI has not succeeded in covering.

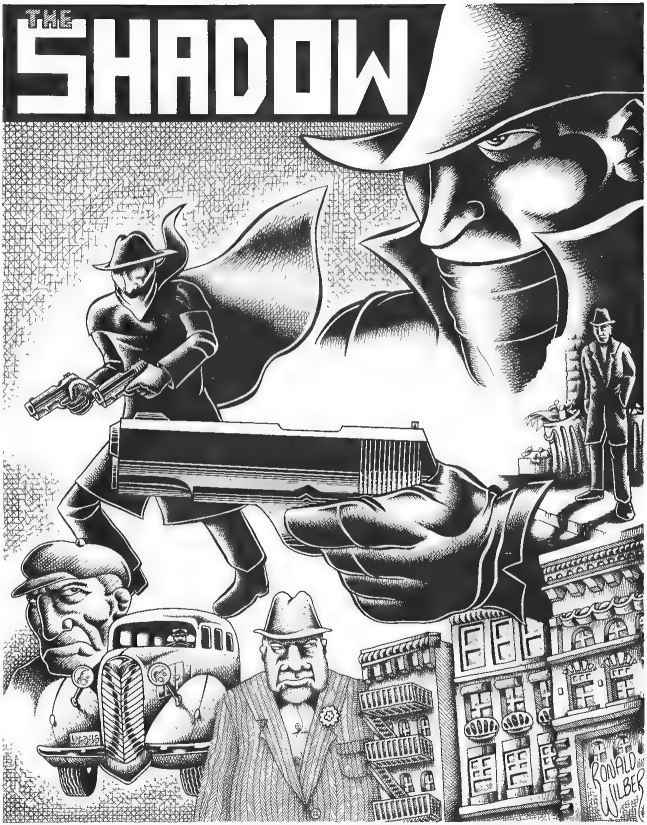
This issue has an excellent 3 1/2 page interview with Anthony Ward, the actor who played heavies and villains in many old films and serials including BUCK ROGERS (as the evil Killer Kane) and THE MASKED MARVEL (as Mace). The interview is not just the usual parade of humdrum rememberances, but rather a straightforward, off the cuff commentary by Ward on exactly what he felt about the films he did ("I was never proud of anything I did in a serial", Ward says) and Ward explains the exact reasons for his feelings. He also includes humorous anecdotes such as the similar looking actors in THE MASKED MARVEL who couldn't act or remember lines. It's one of the most entertaining and honest interviews I've ever read and it's nicely spiced up with stills of Ward from THE MASKED MARVEL as well as pictures of him today.

"Serial Profiles" by Charles McCleary features capsule biographies of such serial actors and actresses as Tom Tyler, Rod Cameron, Gene Autry, Jean Rogers, Dave Sharpe, Milburn Stone and others. They're well done and make for excellent resource material. The article includes several stills of some of the actors profiled.

"They're Going To Conquer The World...Again" by Eric Hoffman covers the many serials with fantastic themes and aliens from space such as FLASH GORDON, BRICK BRADFORD, THE FLYING DISC MAN FROM MARS, MYSTERIOUS ISLAND, RADAR MEN FROM THE MOON and THE LOST PLANET. It covers the films well and provides much interesting information.

The balance of the issue is comprised of ads for 16mm films, behind the scenes photos from serials, reviews of books dealing with serials and a good short article on "Serials And The 'B' Western Stars" by Bruce Furman.

RATING 8 / JAMES VAN HISE


THE SHADOW
RONALD WILLER

by

Gary Brown

KEYHOLE, installment number 30, for inclusion in RBCC #111, June 1974. Written and edited by Gary Brown, 9834 SW 8th Street, Apt. #207, Miami Florida 33144. All questions, letters and inquiries are welcomed at the above address or should be sent directly to RBCC c/o C.B. Love.

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The age of consumerism is upon us. Rare is the day when you can pick up a newspaper or listen to a newscast and not hear of some consumer-oriented action being held against or for a company. The people who spend their money on products are not only demanding to know what goes into those products and how much they are paying for them, but they are also demanding that these purchases meet certain standards never before imposed upon manufacturers.

With this in mind, your friendly neighborhood columnist has taken it upon himself to find out just what we (the comics fan) have been paying for the average purchase of our beloved hobby. In a survey of the four top comic book companies in the United States today, we have come up with some not-so-startling, but interesting results.

To give you an idea of what we were looking for and how we arrived at it, let's take this step by step. With all the new sizes and prices hitting the comic book market as of late, we felt it would be nice to know just how much each of these purchases was costing us. There were different prices and different sizes, sure, but the prices and sizes were not always the same from company to company. There was also the puzzling fact that comics with the same price had a different amount of actual comic art pages in them. With a question mark hanging over our heads, we proceeded to sort the items out we wanted to look into.

Our first job was to decide just what is the important thing in a comic book purchase. Certainly the character, title, artist, writer and company make most of the difference in titles and why you buy them. There is no way we can fairly measure the degree of quality in this respect. Some great books sell terribly...some terrible books every so often contain outstanding material, something you don't measure with statistics.

We decided that the two most important aspects are how much you get for your money with each TOTAL purchase -- combined with how much you get in ART (or story) pages with each purchase. This way we would be dealing primarily with content in economical value rather than having to make decisions on the artistic quality or worthiness of the material being published.

One person, for instance, might cherish the many reprints that are being published today, while another may avoid them whenever possible. There is also the fact that many of the books are interlaced with new and reprint material today -- sometimes without the slightest indication that the material being used has been used prior (& gripe we've had for many years and one which we will get into later).

From the results of the survey, the best buy in comics today comes from DC/National Periodicals. Their 20c books offer the best TOTAL value in each purchase, while their 40c books far and away are the best value in total ART pages.

On the regular sized books (20c and 25c), DC gives you 1.80 pages for each 1c you put into their books. Marvel, Charlton and Gold Key give you 1.44 pages for every penny. Artwise, DC is still champ, giving you 1.05 pages for each cent. Gold Key is right behind with 1.04, Charlton at 1 page for every penny and Marvel far behind with only 0.76 pages per 1c.

At this point, however, I should clarify that we made two distinctions in counting pages. Any "House" advertisements (telling you what other titles are on sale and when) we counted along with the regular ads. Interesting to the normal comics fan no doubt, but still hawking material non-essential to the story. Also, we created a column for miscellaneous things like letter pages and bullpen bulletins and special announcements. We made note of them to show what each company is giving you, but we did not include them in the final totals for ART pages. Unfair to label them in the same category we thought, as while many of us enjoy the letters pages and the news announcements, they perform a necessary purpose. They're reflected in the total average of routes, but to indicate where they stand, we felt it best to allow a column for them. Marvel, for instance, while giving you only 0.76 pages per penny, do have more miscellaneous pages than most other publications. Again, this is a value judgement involving your own personal purchasing habits...we do not claim to tell you what not to buy...just what to expect when you buy it.

The larger books (remember when they were called Annuals?) are another story. The difference between the DC 50c books and Marvel's 50cers are like day and night. With DC you get 1.33 pages per penny, by far the best value in comic books today, artwise. Marvel gives 0.96 pages per penny in this respect. TOTAL pages shows DC still ahead with 1.67 pages per 1c and Marvel at 1.36.

In the ART total, we included the cover as ART.

	PRICE	TOTPGS	ART	ADS	MISC	TOTAL PGS/1c	TOTAL ART PAGES/1c
DC	20c	36	21	14	1	1.80	1.05
Marvel	25c	36	19	14	3	1.44	0.76
Gold Key	25c	36	26	10	0	1.44	1.04
Charlton	25c	36	25	10	1	1.44	1.00
DC	50c	100	80	17	3	1.67	1.33
Marvel	50c	68	48	16	4	1.36	0.96

(KEY: Column 1 = company 2 = price per book 3 = Total number of pages 4 = total number of art pages 5 = total number of ad pages 6 = total number of miscellaneous pages 7 = TOTAL pages per one cent 8 = Total ART pages per one cent.)

This survey was taken from a number of different books from each company and the figures above indicate what we feel is an 'average' in that particular category. You should be aware that these page counts (especially in art) do vary at times, but the result is quite close to what we have represented here.

Again, please realize that you must also be discriminatory enough to chose your purchases for other than economical purposes. If you go out to buy one comic book, your best reading bet is the 60c DC books....but if you don't have 60c...well, what can we tell you? Happy hunting.

VIEWS AND REVIEWS - A note which has not fit into the two previous installments of KEYHOLE is one concerning a fine story that you should read and possibly note for next year's awards. Man-Thing 6 (June) carried, what this writer feels, is the most emotionally charged and masterfully written comic story in ages. "And When I Died..." a sort of second part of a two-part story, written by Steve Gerber, is something I never thought we'd see in a regular comic book. A little bit of moralizing twisted around absurdism and you have a story I recommend everyone to read. The last two pages wherein Man-Thing gets into a fight with three unrelated characters -- it seems to be a must for comics these days -- ridiculous. But read the rest of the story carefully. We'll go out on a limb to Mr. Gerber for WELL DONE.

We would also like to recommend THE GODS OF MT. OLYMPUS, a tabloid graphic story published by Quintessence Publications, written by Johnny Achziger and illustrated by Jerry Staton. Staton has established himself as a versatile artist and he does a fantastic job on this project. Achziger's story reads a little too much like a Marvel comic, but there are few faults and this should be a must item on your fanzine buy list. $1.00 from PO Box 5246, Spokane, Wash. 99205.

INSIDE COMIX #2 is out and this issue is even better than the first. Two fine articles by C.C. Beck and Steve Ditko and the usual IC inside stuff which allows you to do a little thinking. Dick Cavalli, publisher of IC, is designing in search of a newspaper job and to give him a little more free time, Joe is currently recovering from a basketball injury, suffered when he realized he may have to go against yours truly again this summer for the ONE ON ONE fan championship. Good healing Joe.

THE WILLIAMSON COLLECTOR

This installment we're reprinting the Al Williamson strip from the ACG comic FORBIDDEN WORLDS #63. This 1958 strip was previously reviewed by us and received a rating of "4" out of a possible "5". Many people have requested that we reprint more complete Williamson strips, so from time to time we'll go back and reprint one which we feel is worthwhile

When Duty Calls!
PROTECTED BY SOME OF HIS COLLEAGUES, BUT SCORNED BY MOST, PROFESSOR WEAVER LIVED A LONELY, REMOTE LIFE! BUT ONE DAY ALL OF THIS WAS TO CHANGE! AND ODDLY ENOUGH, UPON HIS DECISION, NOT ONLY OUR OWN WORLD BUT THE FATE OF OTHERS WAS TO HANG IN THE BALANCE!
I TELL YOU, BARTON, HE'S A BRILLIANT MATHEMATICIAN! FOREMOST IN HIS FIELD, EVEN IF HIS THEORIES AREN'T UNDERSTOOD!
I DISAGREE, COX! THE MAN'S A DREAMER, AND PROBABLY A FAKE! THE REASON NO ONE UNDERSTANDS HIS THEORIES IS SIMPLE! THEY'RE THE PRODUCT OF A CRACKPOT!
AND WHAT DID PROFESSOR WEAVER THINK OF HIS OWN ABILITIES...?
I KNOW WHAT BARTON IS SAYING ABOUT ME! HE THINKS ME A SCATTER-BRAINED DREAMER... AND HE'S NOT THE ONLY ONE...
TWENTY YEARS I'VE WORKED ON MY ADVANCED FORMULAE, BUT IT WOULD TAKE ANOTHER CENTURY, PERHAPS FIVE, TO PROVE THEIR WORTH! AND EVEN THEN, THEY MAY NEVER BE PROVED AT ALL!
LATE INTO THE NIGHT, PROFESSOR WEAVER LABORED AT HIS DESK...
I'M GRATEFUL THAT DEAN PARKER GAVE ME THE NEXT MONTH OFF! THERE IS SO MUCH WORK TO BE DONE...

THAT LIGHT... COMING THROUGH THE WINDOW! I--I'VE NEVER SEEN ANYTHING LIKE IT BEFORE!
THE LIGHT INCREASED ITS INTENSITY, HOVERING ABOVE AND IN FRONT OF THE PROFESSOR LIKE A LIVING FORCE...
M-MY BODY! IT'S BECOMING NUMB! I CAN'T FEEL A THING! C-CAN'T EVEN THINK STRAIGHT! E-EVERYTHING'S BECOMING ... BLURRED...
THE WALLS OF THE ROOM SPUN ABOUT HIM LIKE A TOP, AND THEN HE HAD A FEELING OF FALLING THROUGH A BLACK, BOTTOMLESS VOID...
HOW LONG DID HE FALL? WAS IT AN HOUR, TWO... DAYS...YEARS? IT COULD HAVE BEEN ALL OF ETERNITY ITSELF, UNTIL THE STABBING LIGHT BROUGHT BACK SUDDEN AWARENESS...
W-WHAT HAPPENED? W-WHERE AM I?
ON THE PLANET PLUTO, PROFESSOR WEAVER, BUT AMONGST FRIENDS!
N-NO! THIS IS SOME SORT OF HORRIBLE JOKE... OR A NIGHTMARE!
I ASSURE YOU IT IS NEITHER! FOR A LONG WHILE NOW, WE HAVE SEARCHED THE SOLAR SYSTEM FOR THE ONE WHO COULD HELP US! FINALLY WE SUCCEEDED! YOU ARE THE ONE WE HAVE SOUGHT!
BUT WHY ME...?
BECAUSE OUR SOLAR SYSTEM, INCLUDING YOUR PLANET AS WELL AS OURS, MAY VERY WELL BE DESTROYED! EVEN NOW, AT THIS VERY MOMENT, THE RAIDERS OF XENON BRING HAVOC AND DESTRUCTION UPON HAPLESS WORLDS!

"TIME AND AGAIN THEY HAVE ATTACKED PEACEFUL NEIGHBORS IN GALAXIES OTHER THAN OURS, BUT NOW THE WORST IS AT HAND! OUR SOLAR SYSTEM IS TO BE THEIR NEXT VICTIM..."
"TO MEET THIS THREAT, OUR FOREMOST SCIENTIST DEVISED A POWERFUL TIME RAY! BUT HE DIED BEFORE HE COULD COMPLETE THE FINAL MATHEMATICAL COMPUTATIONS... WITHOUT WHICH THE RAY IS USELESS!"
AND THAT IS WHY WE SEARCHED THE SOLAR SYSTEM TO FIND THE ONE LIVING CREATURE WHO COULD SUPPLY THE NECESSARY MATHEMATICAL EQUATIONS! YOU ARE THAT CREATURE, AND WE IMPLORE YOUR HELP!
I--I'M OVERWHELMED ...BUT I'LL TRY!
THUS, UNDER THESE STRANGE AND MYSTIFYING CIRCUMSTANCES, MILD-MANNERED PROFESSOR WEAVER RESUMED THE WORK OF THE DEAD PLUTONIAN SCIENTIST...
THESE NOTEBOOKS OF HIS -- POSITIVELY AMAZING! IT'S AS THOUGH I HAD COLLABORATED WITH HIM! HIS MATHEMATICAL FORMULAE ARE THE PRECISE METHODS I'VE BEEN EXPERIMENTING WITH!
AND AS THE LABOR-FILLED WEEKS SLIPPED BY...
IT'S STARTING TO MAKE SENSE! I'VE UNCOVERED THE KEY FORMULA! HIS TIME RAY MAKES USE OF THE SQUARE WAVE QUOTIENT WHEN DIVIDED BY THE SPEED OF LIGHT!
BUT AT THIS MOMENT, HIS LAB DOOR OPENED...
YES?
IT'S HAPPENED! THE XENON INVASION FLEET IS ON ITS WAY! PLUTO IS TO BE ITS FIRST VICTIM!

I MIGHT HAVE THE ANSWER, BUT I'M NOT SURE! IT NEEDS RECHECKING!
THERE IS NOT TIME FOR THAT! YOU'VE GOT TO CALIBRATE THE TIME RAY! FROM THAT POINT ON... WE CAN ONLY HOPE!
THE WORD SPREAD... LARGE CROWDS GATHERED...
HAS THE EARTHLING SUCCEEDED?
NO ONE REALLY KNOWS, AND THE INVADERS ...THEY CAN STRIKE AT ANY TIME!
SUDDENLY...
THE INVADERS!
WE ARE DOOMED!
AND INSIDE THE CONTROL TOWER...
THE RAY! LOOK!
BUT IT DOES NOTHING! WE ARE LOST!
THE TIME CALIBRATOR--- I CAN'T CONTROL IT!
REVERSE IT TO THE MINUS DECIBEL! HURRY!
SECONDS LATER...
HUH? WHAT'S HAPPENING UP THERE?
IT -- IT CAN'T BE... BUT IT IS!
IT WAS HAPPENING, RIGHT BEFORE THEIR STARTLED EYES... AN AWESOME AND UNBELIEVABLE SIGHT...

IT WORKS! THE TIME RAY WORKS!
THEY ARE BEING BOMBARDED INTO THE FUTURE! WE ARE FREE OF THEIR EVIL!
YOU DID IT! THE SEEMINGLY IMPOSSIBLE!
THEN I WASN'T WRONG! I NEVER DREAMED I'D SEE MY THEORIES PROVEN! THEY WEREN'T WORTHLESS ...THEY WEREN'T...
AND WHEN THEY JOINED THE THRONGS BELOW...
YOUR DEED WILL LIVE FOREVER! YOURS IS A DEBT WHICH CAN NEVER BE REPAID!
IT WASN'T A WASTE... A FOOLISH DREAM!
BUT DESPITE THE ACCLAIM, THEIR DESIRE TO KEEP HIM, THEY KNEW IT COULDN'T BE...
I KNOW YOUR FEELINGS! EARTH IS YOUR HOME, AND YOU WOULD ALWAYS MISS IT! IF YOUR WISH IS TO RETURN, SO IT WILL BE... AND BY THE SAME MEANS AS WE BROUGHT YOU!
WE WILL RAISE A STATUE IN YOUR HONOR IN EVERY CITY ON OUR PLANET, AND OUR CHILDREN WILL BE TAUGHT TO VENERATE THE EARTHLING WHOSE EFFORT SAVED OUR SOLAR SYSTEM FROM DESTRUCTION!
IN THE SAME MYSTERIOUS MANNER, BUT UNKNOWN TO ANYONE, PROFESSOR WEAVER WAS RETURNED TO EARTH...
HERE COMES PROFESSOR WEAVER! THE DEAN GAVE HIM A MONTH OFF! NO DOUBT HE WORKED ON HIS FORMULAE!
NO DOUBT...
BUT MARK MY WORDS, COX! NOTHING WILL EVER COME OF THEM— THEY'RE WORTHLESS! THE MAN'S A HOPELESS DREAMER!
THE END

COMIC COLLECTOR'S COMMENTS

BY HOWARD R. SIEGEL

COLUMNIST'S CORNER

One wonders when it will stop. The past year has been a mentally distressing one to the comic book buyer. I've rehashed the effects of price increases already. Now I'd like to dwell on what at times seems like a never ending flood of titles, with Marvel the chief antagonist to those who try to take a mental inventory before making a purchase. What is perlexing to me is that although only about 1/3 of their output is reprints, their limited staff is able to manufacture the number of comics that appear monthly. Certainly this has to be the peak production year for the Timely-Atlas-Marvel empire. While others have made efforts to comply with retailers requests to cut back so that valuable shelf and rack space can be given to more profitable magazines; Magazine Management is taking the opposite course. DC has combined several titles into one 60¢-100 page book as a step in the consolidated direction and it is expected that their entire product line will be put into such packaging before 1975 rolls around. The paper shortage forced Charlton to discontinue operation for several months and at this time they are still holding back issuesance of weaker selling items so that paper can be used for the best moving titles. This has helped the Ma and Pa store whose shelf space is limited. The lack of popular new TV shows and Disney type movies has prevented Gold Key from moving outward. This has saved a few pockets in the racks. Certain drug chains and supermarkets have refused to carry single copies, hence the multi-bag merchandising is now in use. While waiting for an outflight in the St. Louis airport several months ago, I noticed plastic bags with a heading that read "Reading Fun For 50¢". They contained a potpourri of recent comics with the titles allied off the covers (shades of the Old days!) and appeared to be put together by an enterprising local outfit that purchased back issues at a fraction of original cost and are putting them to transient trade use. Acceptable because they take up less room and can be sold easily. Before I go astray of my original point, let me recommend to my friends at Marvel, (and good friends they are), that some pruning be done. It just doesn't seem economically feasible for them to continue the way they are. Besides, the reprints are being confused with the latest issues of the same titles, which makes for errors in buying.

NPF gets equal time, or admonition as it may be. I realize they are trying to justify the $1.00 price tag for their Limited Collectors Editions, but they are wreaking havoc in both the retailers' displays and for the buyer to store. They are difficult to find unless by now you know that your local merchant sticks them between Cosmopolitan and Needlework Patterns. NPF would be doing themselves and us a favor by cutting down the size of this series.

As for the black and whites, all of them, a more reasonable distribution pattern by each publisher would be appreciated. The tenth of one month and the thirtieth several months later confuses the collector who is trying to mechanize his purchasing routine.

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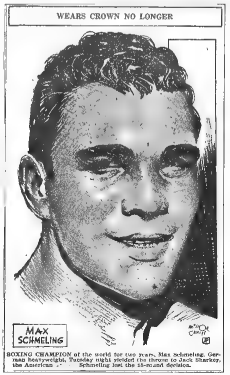
RED ROGUE was another costumed character that appeared in the one shot Star Studded Comics. M.C. Goodwin said of the Star Studded group, "they were all losers." Red Rogue was "Red Rooney, who lost his detective's license and fights crime as a costumed adventurer. He has no super powers and the artist made up for his inability to draw by using dark lines and blocks of black to fill in the poor anatomy and background. The picture is taken from the splash page where Red Rogue is seen playing a tennis match against a caped skeleton with a skull as the tennis ball. The story was entitled 'The Murderer That Had No Feet'. The artist is Charles Voight, who also did Boom Boom Brannigan in Prize Comics and Atomic Man in Headline Comics.

WONDERMAN appeared in only the first issue of Wonder Comics (which was changed with the third issue to Wonder world Comics). This Superman imitation was done by the great Will Eisner for Fox in 1939, and some historians believe that his alter ego, timid radio engineer Fred Carson and super powers made him a target for NPP, hence his brief career. His costume was all red except for yellow chest emblem and trunks. In the story he wears a black mask. His powers were derived from a magic ring given to him by a wizard.

Milt Caniff started Terry and the Pirates in 1934. Prior to that his newspaper art experience included single panels such as the one that appears below. My thanks to Rick Durell for the stat.

THE IDAHO STATESMAN WEDNESDAY MORNING JUNE 22 1932


WEARS CROWN NO LONGER
MAX SCHMELING
BOXING CHAMPION of the world for two years, Max Schmeling, German heavyweight, Tuesday night smoked the throne to Jack Sharkey, the American ... Schmeling lost the 15-round decision.

"Comic Collector's Comments" will celebrate its 50th anniversary in the next issue of RBCC. A large portion of the column will be devoted to this event.

RBCC IS PROUD TO BE A MEMBER OF THE PUBLISHERS ALLIANCE, AND AS SUCH, WE REFUSE TO PRINT THE ADS OF ANY PROVEN CHEAT. WE ALSO PRINT NCS BULLETINS & CREDOS AS A FANDOM SERVICE.

Ric Durell (left), an avid Southland collector, not only enjoys gathering rare copies of early Superman volumes, but also contributes articles to hobby magazines and corresponds with hobbyists around the world. A Flash Gordon "pop-up" book (center) is one of the more unusual items in Durell's collection. The Durell Siamese (right) poses on a bedspread covered with some of the more valuable comics.

If you look closely at the picture to the extreme right, you'll notice mint copies of Superman #1, Sensation #1, Whiz #2, Capt. America #1, Daredevil #1, Red Raven #1, Human Torch #1, Wonder Woman #1, and out of the frame such delights as Action #1, Detective #27 and Marvel Mystery #1. If the bed could hold 10,000 comic books, you would need an electronic calculator to add up what the collection would command in Overstreet Guide prices. That this is only a part of the panelological collection of this issue's FANDOM PROFILEE is even more of an awesome thought. Many knowledgeable people will state that his is the finest collection in the world, in terms of the rarest items, the overall best condition, the most complete in newspaper strips, comic books and the like. I have often been asked who is the number one collector in fandom, or who has the best collection. This gentleman, and his collection, is my choice. Judge for yourself after you have finished reading about RICHARD (RICK) L. DURELL.....

There are several ways of amassing a collection like Rick's. One is to be one of the rare people who never allowed their mothers to throw out their comic book collection when they went off to college. Another is to be a millionaire whose momentary perchant is to buy such a collection with money as no object by purchasing the wares of every dealer and every Convention in the United States. A third method is to discover a hidden room in back of your local second hand book shop's basement where a decade's worth of comics have been preserved and undisturbed. RICK DURELL was the benefactor of none of these possibilities. He just had the right thought at the right time. We did back in the early 60s what most of us didn't do until the middle 60s, when fandom was a going thing!

In one metal cabinet, an 8' X 6' wood cabinet, four that are 6' X 6', a garage containing 5 large trunks, four closets, about 20 large boxes and shoeboxes containing complete newspaper strip runs total of one small collection. Everything, believe it or not, is indexed and Rick has no trouble in locating a specific item. Someday we hope to be able to consolidate it all - comics, strips, BLBs, etc. into a series of cabinets. I suggest he rent out an aerodrome hanger. If I began to list all the comics Rick has, it would take about five pages. So to whet your appetite readers, here goes with a thumbnail list of just some of the collection: the complete runs to date of both Superman and Batman, Detective 1,22 and 26 to date, Capt. America, Capt. Marvel, Blackhawk, Buck Rogers, America's Greatest, Daredevil, Fighting American, Marvel Mystery to #50, Shield Wizard, the Frazetta Famous Funnies, all the 20s annuals and mags. (in luding Shock Illustrated #3), all the stuff from the 60s on, the complete run of Mad, Vampirella, Famous Monsters, Nat. Lampoon, Warrens, all the Mad, Tarzan, Shadow, etc. paperbacks that came out in the 1960s-1970s, complete runs of all the better fanzines since the early 1960s, hardcover library on comics and their creators, underground komix, tons of articles on comics and related subjects, original art that include such as 1931 Flash Gordon, 1932 Jungle Jim, Kay Hagarth Tarzans, Foster Prince Valiants, Caniff Terrys, Roy Crane Wash Tubbs from 1931, 1932 Dick Tracy. Rick's collection of newspaper strips, he says, "is astronomical". It includes runs from 1920s to date and I won't list them all. They include dailies and Sundays and all the famous ones are complete. He has "around" 300 BLBs and credits Dale Menesis for giving him the encouragement to build the collection. Newspaper strips are layed out flat between cardboards and kept in dark, cool places. Comics are in plastic bags. Original art is between cardboard separators. Together with a large collection of comics orientated toys and premiums, the entire collection is listed in a series of index books which link the condition, dates, numbers, etc. Golden Age in one, 1960s in another, newspaper strips in still another, etc. "If I hadn't done this from the beginning" said Rick, "it would be impossible to begin now". Let me once again emphysize that only a smattering of the items have been mentioned above. I'd need several Overstreet Guides to do it all in detail.

So much for the vital statistics. How did it all begin? Constant moving as a youth between California and Colorado, hand packing and carrying a box of early Superman and Batman comics with him each time, more or less says it quickly. In Rick's own words I'll give this a "I guess my first interest in comic books began in 1940 with Batman and Superman. And of course, I was crazy about the Sunday and daily funnies, with Buck Rogers and Dick Tracy being my two favorites. I was completely in love with Wilma Deering, fascinated with ray guns and far out rocket ships. Buck Rogers was a real cliffhanger. Each week's story ending with the last panel leaving you barely able to wait to see what happens next week! As for Tracy, here was action and villains that were villains. Chester Gould has an imagination that no other cartoonist has ever come near, I feel. Little Face, The Brow, The Mole, Prune-Face, Shakey & Mrs. Prunesface scared the hell out of me! Believe it or not, Prince Valiant, Flash Gordon and Terry & The Pirates didn't seem to be of real interest to me then. Perhaps I never really appreciated them. Today however, being older and wiser, I really appreciate the art of Alex Raymond and Hal Foster. And Milt Caniff, everyone should see his early Terrys.

As a kid I would start small collections, give them up, start them again. But, once a collector, always a collector. I really got into it when I had the chance to buy someone's Batman and Superman collection. The former owner was going off to college and in those days you just didn't hold on to such things when you got that old! Even in high school comic books were looked down upon. Anyway, I bought the both runs, but they were both missing the first issues. Try as I

did, I never could find those two missing issues in the second hand book stores in and around Denver. I remember that we moved around a lot when I was a kid; including several times back and forth between Colorado and California. And I also remember that I always had to fight and argue like hell with my Dad to take my one box of comics with me. We finally moved to California in 1944 for good. While I lived in Inglewood I met some kids who also collected comic books; and that is when I started to save Disney, Looney Toons, and the like, along with the super heroes, Planet, Wings, Jumbo (the beautiful girls on the covers were something), and on and on. I kept this up until 1951, when I joined the marines for three years. At this time I was crazy about boxing and wrestling and saved articles and magazines about those sports. They make up a considerable part of my magazine collection today, along with other themes. All I had left by then was that same time worn box of Batman and Superman, and some EC. When I left for Korea I gave them to my grandmother for safe keeping, since my mother and father were still moving around. When I was discharged in 1954 I found that she had taken my box of comics from the back of the closet in the house & moved it to the store up front. Someone broke into the store and along with other things, that cherished box was missing. I was heartbroken. I forgot about comics and collecting.....I thought. The only thing I picked up was Mad magazine. About seven years later I was walking past a drug store in Redondo Beach when I noticed a rack full of comics. Batman #138 was in it, so out of curiousity I picked it up and memories came back. It was one heck of a nostalgic feeling. I wondered whether it was possible to search the second hand book stores again and find old copies of Batman and Superman. I made up my mind to give it a try. I started visiting all the book stores I could find. I think about a total of 30 that first year. At this time old comics were easy to find and were not high priced. There weren't many people who wanted them. It was soon after, I found myself picking up other titles beside Superman and Batman. The whole thing just seemed to snowball. I was going out two or three times a week looking, finding and spending. Spending so much that I was passing up expensive comics that were priced at $1.00 there are worth $20.00 or more today. At that same time I was buying the new titles off the racks. Then one day I picked up a copy of J.L.A. and found a letter from Jerry Bails telling about his fanzine, Alter Ego. This was the first time I had realized that others beside myself were interested, much less collected old comics from the 1940s. I rushed off an order, and I'll never forget that rainy day when A.E. #3 arrived.....Wet as it was, it was one of the greatest moments of my life. My first contact with formal fandom.

What a great group of people I met through the mails. Names that are famous today in fandom - Roy Thomas, Biljo White, Jerry Bails, G.B. Love, Glen Johnson, Howard Bayliss, Dale Manesis, George Ward, Matt Kastenbaum, Dick Hoffman, Al Lewy, Bruce Hamilton, Fred Schreiber, Bill Thailing, Mike Nolan, Claude Held, Jud Hurd, Don & Maggie Thompson, Joe & Greg Goggins, Richard Kyle, Shel Dorf, Russ Cochran, Jim Jones, Bart Bash, John & Tom McGeehan, Murray Harris, Henry Steele, Gene Krey, Joe Allen Smith, Ray Miller, Bill Spicer, Jim Harmon, Ron Goulart, Bob Foster, Sol Davidson, Mike Royer, Howar Keltner, Barry Bauman, Larry Herndon, Russ Manning, Vince Davies. I finally had the pleasure of meeting many of them at the 1973 N.Y. Conicon after 10 years of just writing.

As the collection grew, I had difficulty storing them. I kept them in boxes under our bed. My wife finally protested when they were showing up in the dresser drawers. I decided to get a metal cabinet. It worked fine for a while until the growing collection ourgrew the cabinet. Not only was I buying all the old comics I could find, but the new age of comics; I was starting to pick up old Sunday comic sections and building runs of them too. But what really took up time were the dailies once I started to collect them! Cutting, storing, sorting, indexing, etc. Then came original art, a few movie serial one sheets and stills, the fanzines, magazines. Everything but BLBs on a large scale. Then I saw Dale Manesis' book on the layout of comics (I'm a sucker for mint condition. Most of my collections are just that). Now, thanks to good friend Dale, I also have one hell of a collection of BLBs and Big Fig Books. This was just about the last addition to my comic collection. Recently I started picking up LP records of the old radio shows such as Jack Armstrong, etc.I can't think of any other hobby like ours that has so many branches.

I don't know if you can really call me a dealer. When I do sell to others who haven't anything to trade, I put it back into the hobby. I do have lots of strip dups, and someday I'll put them in order for selling or trading vis a big ad. All the golden age reprints that are coming out now are fine, but there is nothing like the original items. Fandom? It is one of the best parts of the hobby. It's been a benefit to everyone concerned - collectors, dealers, publishers, cartoonists, writers, etc. Writers and artists are much better known because of fandom, and this gives them the incentive to put extra effort into their work. They realize that there is a group who appreciates their talent and lets them know it."

What is Rick's collection worth? Who knows. In terms of his personal pleasure - all the money in the world. So the next time you think your run of Spiderman or Mystery In Space is something, think about the Durell collection. It goes on and on and on and

Future Charlton Comics containing DON NEWTON'S work include Many Ghosts of Dr. Graves #47 (Sept.) with a BARON WEIRWULF page titled "The Abominable Snowman", Ghostly Haunts #40 (Sept.) titled "A Word About Vampires & Werewolves", and Ghost Manor #20 (Sept.) with the good Baron giving us a "Report On UFO's". The final panel on this latter page reminded me of a Scorchy Smith scene. Pat Boyette's cover on the previous issue of Ghost Manor was one of the best I've seen in quite a while.

SOCIETY NEWS

Devoted to the comic clubs, panelology groups and nostalgia brotherhoods. This is your section.....

THE MOBILE PANELOLOGY ASSOCIATION: New members as of May 16th include from the mobile area: Gary and Danny Watson, Philip Harrison, Ronnie Hayes, Erick Sanford, Tommy Rhea, Delbert Burroughs, John Robertson. Out-of-area members are Dwayne Best-Poughkeepsie, N.Y., Steve Keeley-Theodore Ala., Steve Conner-Florence, Ky. President STEVE BARRINGTON told me during one of our phone conversations exactly how many were on the roster, but I've forgotten. The way this group is expanding, any current number is insignificant. On May 23rd, both Steve and Steve Pennington appeared on Channel 10's "Gulf Coast Today" program discussing comic strips on this talk show. Address is P.O. Box 1912, Mobile, Ala. 36601. Steve may be up for the N.Y. Con.

THE PITTSBURGH COMIC CLUB: Continues to issue a first rate monthly bulletin. The June edition was the July New York Con Information Issue and gave its members all the details about the event, including the time schedule for the club bus transportation. A multi-club party will be held Saturday evening sponsored by the PCC, and the Delaware; Allentown, Pa.; and Hartford, Conn. clubs. Steve Smith of Steubenville, O. was welcomed as the newest member and there is a possibility that the PCC will be called for a guest appearance on WYEP, Pitt U's FM radio station program "Sunday Science Fiction". A convention sometime next year, is on the drawing boards and various members are seeking guest appearances by the pros. Address is: Ben Pondexter, 827 Anaheim Street, Pittsburgh, Pa. 15219.

THE DELOIT COMIC COLLECTORS & SCIENCE FICTION ASSOCIATION of deloit, **Wisconsin** and environments, is now being formed. Those of you interested in participating in panelogy non-solo can contact the unofficial president, Roger Dutcher, 1537 Washburn Avenue, Deloit, Wisc. 53511.

> I realize that it takes motivation, such as seeing other groups get their fanac in print before many of you group leaders will make a move. Now you see the first of hopefully many bulletins about several top notch panelology associations that will be posted in "Comic Collector's Comments". All you need do is keep me posted via your monthly paper or short note, and your club will get "equal ink". RBCC and yours truly believe that we owe fandom this service because the sum total of it all is that a more polished comic art citizenry will result.

With space left on this page, what better way of making use of accumulated notes than to put down some interesting aspects about newspaper strips in random presentation:

HAPPY BIRTHDAY DONALD DUCK. 40 years old on June 9th. ED retired from the movies in 1961, but his position as all time runner up to Mickey Mouse in the Walt Disney stable cannot be disputed - right Carl Barks?

During WWII, the Japanese, in order to thwart the effects of comic strips which were a most potent propaganda weapon by the Allies, formed the Greater Asia Comic Strip Study Society. If any written or illustrative material ever resulted from this plan, it never made its way down the channels to become part of comic art history.

When George McManus's Maggie and Jiggs were about to debark on a world wide vacation, officials from several nations actually sent invitations for state visits to the couple. One U.S. senator from West Virginia actually seconded the motion in Congress and that bit of notoriety made its way into the Congressional Record.

The word "Dagwood" has become an idiomatic word in Dutch which signifies a white collar worker who gulps down his cup of coffee each morning and makes a frantic last minute dash for the bus.

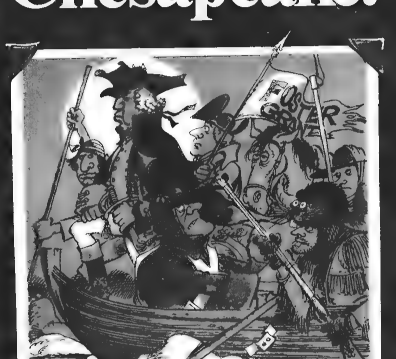
There is an excursion boat on the Thames River near London, England named "Mutt & Jeff" after that Bud Fisher-Al Smith pair that have become an institutionalized comedy pair in the British Isles.

When advanced blurbs by the syndicate announced during WWII that Skeezix was about to be wounded overseas, it meat with reprisal on the part of many member newspapers. One journal went so far as to announce on the front page that Skeezix would be all right.

One of the most asked questions about newspaper comic strips is: "Which was the first comic strip". This is a loaded question. An ultraconservative could very well say that the drawings on cave walls in prehistoric times constitutes the first comic strip. Others can make equally high theoretically nonsensical expoundings (how's that for a string of high falutin' grammar!) that for all practical purposes has to be discarded. A norm has to be established somewhere. We must look at the physical structure of the comic strip, know its purpose and basic makeup, and then a judgement can be made. Bearing this in kind, analyze this statement: "Certainly the United States did not invent the graphic manner of telling a funny story. The Katzenjamer Kids after all, were modeled after Wilhelm Busch's immortal Max und Moritz from Germany. And in France there was a weekly childrens magazine, Le Petit Francais Illustre as far back as 1889, which carried, according to the French, the first comic strip by an artist named Christophe. To be sure, it had no balloons and the text appeared under the frame, but it was a cartoon narrative. If the French want to claim the laurels, they will have to contend with the Japanese who offer the 11th century works of the Grand Priest Toba (1053-1140), a series of cartoons titled Choyu Giga". The underlined portion above indicates that there are many forms of pictorial story telling; but under the criteria that has been established, the bicycle and the motorcycle are not the same. Thusly the American form of comic strip is by itself, and is indeed, and panelologically, an original form of art. I rest our case!

A recent Neilson study (they analyze other things besides TV programs) indicates that Blondie was once again the world's most popular comic strip in terms of number of newspaper and readership circulation in 1973. A pleasant bouquet to the memory of Chic Young.

Foster Grant's crossing the Chesapeake.



When our new facility in Chesapeake, Va. comes on stream early in 1974, our total polystyrene capability will exceed 500,000,000 lbs! We cannot tell a lie—that's second only to one.

JACK DAVIS ISN'T THE ONLY MAD ARTIST THAT IS IN DEMAND BY THE ADVERTISING AGENCIES FOR COMMERCIAL ILLUSTRATIONS. MORT DRUCKER DOES A FAIR TO MIDDLIN' JOB, AS THIS INDUSTRIAL AD PROVES...

****

STAN BLAIR/NATIONAL CENTRAL BUREAU/WSA/PUBLISHERS ALLIANCE NEWS

A planned project is a Dun & Bradstreet type booklet which will contain thenames of reliable dealers, based upon NCB research. All NCS members will receive a booklet. It's easy to join. Just send a SASE to National Central Bureau, Stanley H. Blair, Director, P.O. Box 15605, Almeda Station, Houston, Texas 77045. An application and all particulars will be sent to you. If you buy or sell, there is no better way of assuring yourself of fair dealings than by being an NCS member!

The mailgram read: "Ending May 31, 1974, 287 complaints-164 fraud cases established. Projected for 1974 500 cases by the facts now known". What this means is simply that as nostalgia widens the world of fandom, more and more newcomers will be available for cheats to victimize. From the mail sent to me by Stan Blair, the accused range from college teachers with PHds to teen age wiseguys. Many of them are polished criminals whose records indicate that fraud by mail is only a new outlet for their underhanded activities, a la Myrowitz-aka many other spellings and names.

It once was that the comic strips lent ideas to the movies, and, in its early days, TV. Flash Gordon, Buck Rogers, Blondie. Certainly they set the theme for many, many chapter plays. The hours of 4:00 to 6:30 were splendidly embellished with 15 minute adventure operas starring the high society of newspaper strips turned into radio programs. From there they graduated to TV in both live and animated form, the latter almost an exclusive Saturday morning affair.

Now, from reading the new entries in the costumed-adventure comic book field, it would appear that the children are giving to the parents. Eliminating Gold Key and Dell, whose product line is geared toward licensing anything (good or bad, mostly bad) that has possibilities as popular juvenile fare on the "toy and coverlet" or panel art; the 60s and what is already past. In the 70s, had little in the way of reverse swipe. That is, until recently. A trend is beginning to manifest itself. Editors and writers are wont to make their creativity job easier by innovating off the "safe" and morally meaningless they can do so unobtrusively. However, the readership is smart-ass now, and the obvious shows up as the obvious. Kirby, who in my personal opinion is the personification of one who has lived off his old reputation as inventor of the buggy whip right into the age of the automobile, is a good example. The most prevalent rumor given for his exodus from Marvel to NPP was that he was being stifled by Stan Lee, who would not let the latter name in the SMF team produce some of the exotic and different ideas he had. If a swipe of "Planet of the Apes" is a different idea, I apologize to Mr. Kirby. The "Six Million Dollar Man" has given birth to Marvel's "Deathlok" and then we have the plethora of Kung Fu experts, all of which will no doubt enjoy short careers in comics.

I guess turn about is fair play; but when questioned via LOCs, will the Bridwells, Flaggs, Paskos, and hidden Bullpenners own up to the fact that indeed, swiping exists not lightly - but directly and fully? Or will the editors give the usual dont-admit-to-anything order while they look at themselves in the mirror and whisper "mirror, mirror on the wall, who is the best editor of them all?"

BOOK REPORT

W.C. FIELDS - BY HIMSELF. HIS INTENDED AUTOBIOGRAPHY

Unpublished letter, scripts, notes and articles compiled by his grandson, Ronald J. Fields and published by Prentice Hall, Inc., 1973. Complete with sketches by W.C. Fields himself.

What, you may ask, has W.C. Fields got to do with comics? Nothing. In fact, if this was RBCC of circa 1967-70, I would not have bothered to read the book for the purpose of reporting on it in "Comic Collector's Comments". However, you'll find ads for movie posters, lobby cards, radio programs and other Fieldsiana all attributing to the semi-cult that has developed during this era of nostalgia, appearing in this and other zines. W.C. Fields has become a part of our world of pamenology. Therefore, what better way of reporting on his life and career then through his own words? This new book, the only one by W.C., certainly gets into the deep, definitive nature of the man, who cannot be described as only a comedian.

William Claude Dukenfield's came from English heritage, his father having won medals fighting for the North during the Civil War. Although we know him as a bulby nosed, top hatted, rotund man of testiness and gravel throated slurs; he was in fact, a loving father and self taught man of letters and physical dexterity. His debut into show business was a summer's terms as a "professional drowner". He feigned drowning, rescued several times a day by a concessionier (who was part of the act) and revived near the refreshment stand. Grateful onlookers rewarded the "hero" by purchasing hot dogs, ice cream and the like, not knowing that the drowning-rescue sequence was a hoax. It was shortly after this that W.C. polished his juggling ability and began a career th t was to make him the foremost comedian juggler of his day. His combination dialogue and juggling took him all over the world for the next twnety five years. He was the first American to perform in front of the King and Queen of England. One of his best tricks was to kick a top hot with a cigar resting on the top of it off his foot. The topper would land on his head, the cigar in his mouth. There are some 75 pages of letters, all dated around the early part of the century and from all parts of the world, written by W.C. mostly to his wife and only child, son Claude, Jr. Most of them concern the disaffection that prevailed between W.C. and his wife Hattie, and the touch of humaness shown by his never failing to cable money home wherever he was. His writing ability begins to show up in these letters. It seems Hattie always complained that she was in dire straits and both she and Claude, Jr. were starvling, despite what was then generous amounts ranging from $25.00 to $75.00 per week allowance, sent faithfully. W.C.'s love for his offspring appeared in almost every front salutation.

Following this report and pictorial samples of W.C. Fields' cartooning ability. His was a self taught, natural talent as the drawings reveal. In 1907 he took s fling at professional newspaper cartooning in San Francisco. He quickly gave it up because every editor demanded his work be done too quickly. He found himself the victim of the sports, drama and editorial editors' deadlines.

He kept motes on 3 X 5 pieces of notepeper. Much of it became the skeletons of his future scripts and stage acts. Examples: "mother-can I go to the movies-no dear they are not fit for children of your age-sit down here and read the new Esquire". "Parody on Frank Sinatra song-This is a lovely way to spend an evening-I'll set up backwards". "Entrance song Hi Ho and a bottle of rum I do man sitting on a desd man's ear-how could 10 men sit on a man's ear-that is what I thought". Much has been said about W.C. Fields' drinking. He has been pictured as a total drunk, primarily unable to muster coherent thought, and a virtual suicide who killed himself with booze. Such is not the case. There is no denying that W.C. Fields did drink. He defends this quite vigorously and in his own style: "....each year $550 millions of dollars are spent on candy and only $450 millions are spent on liquor. Candy is ruinous to the bicuspids-and crunchers of the nippers of America. I am anxiously awaiting the pronibition era of candy to grrive. Any day now I will get a hatchet and break candy store windows and disseminate the toothsome but vicious eatable over the floor and out into the streets". Under the heading of "Real Patriotism", came this: When the President announced the other day that the government needed 75,000 tanks, John Barrymore and W.C. Fields immediately offered their services". In a serious note, W.C. Fields once listed all those men of historical importance that drank in various shows moderation. The list included George Washington, Thomas Jefferson, Orar Khayyam, U.S. Grant, etc. with the footnote that questioned whether their contributuons would have been as satisfactory had they performed totally sober.

"Never having had the time to attend school, I never studied long enough to find education boring. I had to work hard all day practicing juggling, acrobatics, etc., doing my various stage didos and remain up most of the night reading to catch up on the things I missed. While circumnavigating this mundane sphere of ours, I carried an unabridged dictionary, a full set of encyclopedias and numerous books that I thought I must read. I was tempted at one time to engage a professor of English and haul him around the world with me as a tutor.....". It would seem that whatever he did in the way of self education payed off handsomely.

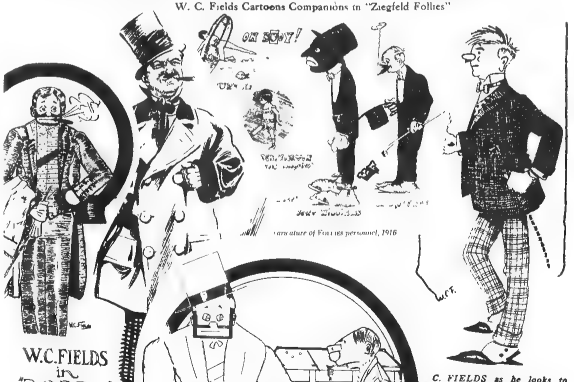
Following his career in vaudeville and the legitimate stage, W.C. Fields entered those realms of entertainment that moderns know him best for - radio and movies. He wrote extensively for both.

In the early Thirties, the most prestigious radio producers pleased with Fields to star in his own show. While never actively opposed to doing radio spots, he was nevertheless inclined not to enter into it. In 1937, the most serious of his frequent illnesses, most of which were annual seizures of the grippe, nearly took his life. It was during this recovery that W.C. Fields' voice was heard for the first time, in a program honoring Adolph Zukor. After recuperating, he joined forces with Edgar Bergen and Charlie McCarthy in the famous Chase & Sanborn Hour which became one of the great classics of radio. He admitted that it was a good way to keep active, bring in a little money and advertise his movies. Both careers were concurrent. He wrote many scripts for the program, many of which were never used and appear in this book. In 1939 he moved over into his own show for Lucky Strike. He stayed with radio until 1943, just three years before his death. The Lucky Strike program was short lived, and was based upon the rise from red ink of Whipsnade's department store located in the thriving city of Cucamonga, Calif. Fields won the store in a golf match and in his familar blowhard manner, Fields, playing Whipsnade, proceeds to take, or try to take the store out of financial straits.

In 1915, the 35 year old Fields performed in front of the movie camera in a piece titled "Pool Sharks" which was based on his famous vaudeville routine. He shied away from movies until 1926, and continued on an on-and-off basis with other silents such as "Sally of the Sawdust", "That Royle Girl", "It's The Old Army Game", "So's Your Old Man", "Army Game", etc. In 1930 he starred in his first talkie, "The Golf Specialist", a two reeler that used a good deal of his routines from the Ziegfield Follies. In 1935 W.C. Fields starred in his most endearing and unforgettable role as McGawber in David Copperfield. This movie, more than anything else, helped dispel the pseudo-reputation he helped foster as that of a growling, child hating martinet. Conflicting writing commitments for Universal prevented him from accepting a role in The Wizard of Oz as either the title magician or the Cowardly Lion with MGM.

No longer in the best of health in the early forties, W.C. could no longer accept and fulfill the rigors of writing full screenplays. Instead he went back to his files for early material which could be incorporated into larger films, such as his pool act in "Follow The Boys" in 1944. In his final years he continued his prolific letter writing to family, friends and those he admired. His strained relationship with his son ended and they began seeing more of each other. He was given two grandsons of whom he was extremely proud. The family life he missed in his earlier years now began to materialize, and his final years were happy ones.

W. C. Fields Cartoons Companions in "Ziegfeld Follies"



C. FIELDS as he looks to himself. Not many admirers of he juggling 'Follies" comedian know of his ability as a cartoonist. The full length figure is in his character in "That Royle Girl," the film now current at the Adams.

MAIL DEPARTMENT

A note from ROGER "THE DODGER" SLIFER, "Gangster Emeritus and Marvel Bullpenner, laughingly advising that he beat out "The Large One", DUFFY VOHLAND, in getting his name in the splash page credits first. The only problem is, Roger forgot to tell me which title and issue broke the ice.

HARRY BROERTJES sent me a copy of "The Legion Outpost" and I can tell you that it's one of the best zines I've read in quite a while. A little bit of everything, with the Legion of Super Heroes as the main theme. If you've got an extra 75¢ this month, send it to Harry at 1865 Sherman Avenue, Evanston, Ill. 60201. Our RBCC "critique" gave him high marks too!

If I mention the contents of STERNO'S last missive to me, half the "Gang" members will be called upon publicly to account for their sins. The G.P.L.L. people will be exchanging greetingsat the N.Y. Con with all those who can properly reply to "Crackle Borgward" and "Serwol Antvelis".

HUSTY SIMMONS of Bordentown, N.J. introduced himself as the new production editor of "Epoch", once again in issuesance by STEVE MATTINGLY and DAVE HARTMAN. Contents of the next issue haven't been revealed yet. DAVE is back from a short stay in Fircida and catching up with his fan correspondance as fast as he can, and savoring his Prince Valiant pages which he is purchasing from "Witzend" editor BILL PEARSON.

From GREG ROBERTSON of Des Moines, Iowa comes a few comments to issue 109's column, the Comics Code and Reprints in particular. Greg promises to be more active in fandom, which is something I always like to hear.

Now that the mail delivery strike is over in Australia, "Mr. Bidgee", JOHN RYAN, should have all the reprint comics I ordered for him as well as some of the DC $1.00 specials. As I told readers several issues ago, John is working on a Bob Powell article. The material on John Dixon is on the way, so the 1976 Ryan-Siegel-Australian Comics feature will be on this great artist.

The big problem I have in making mention of STAN BLAIR and the N.C.B. is trying not to reveal confidences and find myself in legal entanglements. Stan sends me a prolific amount of mail, coupled with a hot line phone call every once in a while. More and more bureau members are displaying the N.C.B. stamp in their ads - your assurance of honesty in dealings - and the Publishers Alliance is backing Stan whenever the printed page can help in eliminating cheating.

The first DON NEWTON-DAN ADKINS (both live in Phoenix a few blocks from each other) collaboration for Charlton will be "Death In The Storm" in an upcoming Dr. Graves issue. Don's pencils, Dan's inks. Don soloed with "The Man Who Hunted Satan" for Ghostly Haunts. As soon as I have title numbers I'll pass them along to all you Newtonites.

A first time welcome to DANIEL Y. LOUIE of Baldwin, N.Y. who must have been reading my mind when I was composing this issue's "Columnist's Corner" while driving to work in late May. The major part of his letter had to do with what Dan termed as "mass produced" stories and too many Marvel titles, combined with a poor selection of inkers & pencillers who should, he feels, be pencillers & inkers. He promises to give equal time to DC in his next letter.

Although it was a verbal "letter", this is about the right spot to mention that PAUL KUPPERBERG, erstwhile major factor in getting out the pre-Street Publications version of The Comic Reader, and still PAUL LEVITZ' parole officer, visited me with DUFFY VOHLAND and proved that Levitz did indeed drive him crazy several years ago. Paul is on the Seulingcon staff preparing the 1976 program book and I told him that 10,000 copies will not be enough. Many of you can remember that they ran out of the books by the fourth day, and this year's attendance promises to be even greater.

Included in the newspaper releases sent to me by STEVE BARRINGTON was an item which announced that Robyn Hilton has been signed by George Pal to play the pin-up heavy who tries to lure Jock Savage to his death in the forthcoming movie. Miss Hilton was last seen in Mel Brooks' "Blazing Saddles" and will no doubt ass something to the picture.

WILLIAM G. LAKS of Poughkeepsie, N.Y. sent me a newspaper clipping from that city's paper which declared that the College and University Business Report indicated that more than 50,000 students now pay $1 each to belong to a comic book society with chapters on more than 100 campuses. A number of colleges now give non-credit courses, including Brown, Tufts, Indiana, Texas Tech., Bowling Green, Auburn, Hunter, Brighram Young and Wisconsin. I suspect the numbers are off.

Thanks to PETER HORVIG for the copy of Schoolastic Scope which had a cover of Alfred E. Neuman and a feature on the MAD offices and personnel. The information was correct and well written. This Marietta, Ga. panelologist has an area club being formed.

DUFFY VOHLAND has asked me to advise those of you who feel he is a talented inker, that his new address is 1130 Bergen Avenue, Brooklyn, N.Y. 11234. Please write to him Mr. & Mrs. Vohland.

Making up for an absence of nine months between letters, ROGER DUTCHER of Beloit, Wisc. sent me six beautifully handwritten pages of comments, notes and critiisms. An all around interesting letter which included his opinion of Marvel's and DC's comics, how well G.B. Love has presented the "new look" RBCC, many of the individual columns including justifiable ultre praise for Don Rosa's IC, and informati'n about the Beloit Comics Club which appears elsewhere.

ELLIOT BRIESHOFER of Amboy, Ill. sent me a card about one item - the latest issue of J.L.A. I'll repeat for all readers what I answered you ELLIOT: my opinion is that NPF approached what they themselves established as an annual event, with a great deal of reluctance. To give the J.S.A.-J.L.A. get-together so short a story, half unexplained (how the visitors from Earth I got to Earth II and why), and threadbare as to the number of participating members. The plot was more Marvel than it was DC and non of the empowered heroes were made to show their 'stuff'. I am sure that a certain professor living in Detroit bit the bullet more than once!

For the record and edification of visiting firemen, I'll be at the New York Con definitely on Sunday, July 7th, and I hope to see many of my old friends (including the annual meeting with MIKE NOLAN and brand new bride).

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19 mixed sizes 1939-49 Ltrs sort in - 15.00
TOOMERVILLE FOLKS - 9 FULL 1941-1950 - 4.00
26 (HaTH)1942-44 -Ft; 2 halfs 1934-35 - 2.00
6 " 1937-39 -Ft; 1940 -Ft; 1941 Yorktine Fair - 1.00
SKEEIK STARS by FRED MURRAY - 80 (H)1940-49 -20.00
MICKEY FINN - 350 mixed sizes 1930-1949 - 22.00
ELLA CINDERS - over 300 TABS 1936-1948 - 30.00
JANE ARDEN - FULL: 12/25/35 -40; 10/29/39 - 1.00
ALL ABOUT TABS - 1941 -Ft; 1942 -Ft - 15.00
22 1948-49 -Ft; 20 1943 -Ft; 1944(26)-Ft; 1945(26) -Ft; 1946 -Ft; 1947 -Ft - 25.00
BRIMMING UP PATTSEN - Full: 3 (1930,33,36) - 3.00
FULL PAGES: 24 1930-1933 (good to Vf) - 24.00
" - 8 1934-1936 (Vg-Fn) -4; 7 (1938)(Vg-) -1.75
24 halfs 1931-44 -Ft; 6 halfs 1950-51 - 1.50
SMILIN' JACK - 150 mixed sizes 1936-1958 - 25.00
8 mint (H) 1936-48; 39 halfs 1937 - 19.00
16 halfs 1938-39 -Ft; 26 1940-41 (H) - 8.00
20 halfs 1942 -Ft; 1943 -Ft; 1944 -Ft - 15.00
110 halfs,thrids and trims - 1949 - 20.00
Almost FULL HALFS from 1943 - 1950 - 20.00
28 (T) 1939,1943-48 or so - 35.00
SHOWBOAT BILL - 87 TABS 1939-1941 - 35.00
SMOKEY STOVER - 200 mixed 1933-1955 - 35.00
BRICE SHADFORD - 16 (T) 1939,1942 - 12.00
3 halfs - 1.00
CONNIE - 525 halfs 1942-1948 approx. - 9.00
78 tabs 1933-40 -$25; 43 (H) 1938-40 - 9.00
77 bandkerchief Size tabs 1940 (H)1941-49 - 60.00
13 FULL PAGES 1933 - 1951 - 5.00
17 halfs 1937 - 38; 17 TABS 1936-1939 - 15.00
130 halfs,thrids 1942-1949 (averages) - 35.00
3 halfs 1934-1936 - 3.00
STEVE CANYON - 6 Tabs -2; 24 1949 (T) - 19.00
1948 (52) -$139; 1949 (34)-$82; 1951,one - 1.00
1954 (52) -$65; 1955 (52) -$65; 1956 (52) - 25.00
1957 (46) -$115; 1958 (30) -$82; 35 (1959) - 13.00
1960 (16) -41; 1961 (47) -$115; 40 (1962) - 11.00
1963 (52) -$130; 1964 (30) -$75 - 19.00
(TAKES ALL OF THIS ABOVE FOR 31/2 DISCOUNT) ****
HALFS 1947 - 1950 (167) -$417 (Ltr yr) - 27.00
1948 (38) -$87; 1949 (30) -$70; 40 halfs from 1950-55 -$115; TAKE ALL FOR 35% DISCOUNT ****
JOE PALOOKA - 6 tabs and 2 halfs 1938-1949 - 15.00
70 TABS 1932-37 -$115 35 Full 1932-39 - 7.00
VIC FLINT - 14 TABS 1939-1941 - 8.00
ALLEY OOP - Aug 11,1935 FULL PAGE - 1.50
50 TABS 1943 - 1948 - 15.00
BRICE ROGERS - Dec 15,1935 Full Page - 1.50
1939-42 tabs (h)-$5; 16 halfs 1943-44 - 16.00
1 duplicates free 1945-50 - 1.00
EGBERT DRAKE - 21 (H) 1945-1948 mint - 15.00
FOLLY & HER PALS - 7 mixed 1935-1951 - 3.50
SAM SPADE DETECTIVE - 20 mixed sizt - 3.50
JOE JINES - 12 TABS 1937-1938 - 4.00
BAMBI (Disney)1942; Aug 2,9,23 halfs,each- 3.00
ABIES AN SLATS - 85 mixed sizes 1940-1949- 7.00
BIFF BAKER/BOOTS - 11 Tabs 1943-1944 - 5.00
ON STAGE - 10 from around 1957 - 1.00
LITTLE ORPHAN ANNIE - 33 half-tabs 1935-38 - 5.00
RED RYDER - 15 halfs 1940-1942 - 10.00
2 1942 (F)-$2; 3 1945,6 1950 (H) - 3.50
POMETA - 4 (F) 1938-39 -$85; 14 (F)1941-43 -5.00
TARZ: 35 (1940), 4 (H)1941, 15 (1942)# 9.00
35 mixed sizes 1940 - 5.00
CHARLIE CHAN - 4 halfs 1939 - 3.75
MUTT & JEFF - 21 (T),1935; 6 (H),1936 - 3.00
DIE DUBB - 2 rare 1943 Andrzeka, each - 1.50
6 tabs 1936-37 -40; 3 halfs 1938-42 - 2.00
SHEENA (Eve Drew) - 8 halfs 1943-1952 - 5.00
59 HALF-TABS from late'40s,early 50s-5.00
50 TABS from 1955-1956 - 7.00
KATZENJAMMER KIDS - 3 halfs 1933-1939 - 3.00
90 halfs & thirds 1942-1949 ONLY - 35.00
FULLS & 1934-35 -$5; 37 1936-37 - 6.00
HART WORTH'S FAMILY by Julie Dale * - 13.00
43 halfs 1941-1950 - 20.00
HART WORTH - 20 FULLS AND THIRDS: - 13.00
1946 (12) -$10; 1947 (34)-$10; 1948(29)- 9.00
1949 (20) -$7; 52 from 1950-end '60s - 12.00
CASOLINE ALLEY by FRANK KING * - 55.00
75 mint TABS 1928,1935,1936,1938,1939 - 55.00
25 " 1939-51 mint condition - 10.00
140 mostly halfs 1939 thru 1951 - 19.00
FULL PAGES 1932-1933 (10)-33-38 - 3.50
80 TABS 1935 - 1938 - 16.00
JOSE CARIOCA (H.)- 7 (2 of Halfs)1943-44 -3.50
LITTLE LULU 48 (MARGE) 9 (H) 1946-48 - 5.00
CASEY HOGGLES by WARREN TUFTS (great art) * - 5.00
19 mixed sizes from 1950 - 5.00
LONE RANGER - 2 1940 (H), 4 1942 (F) - 2.50
105 halfs & thirds 1943-1948 - 25.00
SCOTT - about 200 halfs 1946-1948 approx.-60.00
DICK'S ADVENTURES - 2 1955 thirds - 1.00
FELIX THE CAT - 2 1936 (H) - 2.00
1948 (3 Full) -$13; 13 three/quarter size pages 1948-49 -$9; nice set,few fall & O'Feefe * - 35.00
THE LIFE OF RILEY - 1949 (52) halfs - 6.00
TILLIE THE TOILER - 30 Full 1930-1941 - 17.00
11 halfs,tabs 1933-1950 - 6.00
MOON MULLINS - 6 (H) 1940 ALL TAB SIZE - 3.00
1928 (43) -$37; 1929 (47)-$35; 1930 (48)-$38; 1946(43),1947 (47),1948 (48),1949 (48) - 19.00
1943 (47) -$39; these never reprinted anywhere* 1950-1956, approx. 350 mixed sizes - 39.00
FOREMAN - SIZZLER - 2 1940 (H) - 2.00
22 HALFS 1941-42 (mint 17) (8)1943-44 -$13; 11 THIRDS 1944 - 1945 - 1946 - 1947 - 1948 - 12.00
12 DUPLICATE HALFS 1942-1943 - 8.00
PHANTOM - 116 halfs/thirds 1940-1948 - 30.00
18 halfs 1949 - 1950 - 1951 - 10.00
BUZ SAWYER - 24 Halfs & Tabs 1943-45 - 15.00
HALFS & THIRDS 1946 - 1947 - 1948 (38) -$85; 1949 (37)-$16; 1949-49 (21)-$8; 24(50-53)$5.
DONALD DUCK - 175 HALFS/THIRDS 1940-49 - 35.00
FURGLE (Fur Fun) - 3 1944 (H) - 1945 (H) - 1946 (H) - 3.00
1934 (19) -$20; 1935 (33)-$35; 28 (1936) $12; 1937 (35) -$35; 1938 (35) -$35 - 14.00
MICKEY MOUSE - HALFS: Nov 18,1934 - 2.50
4 1935-37 -$6; 9 1940-1943 halfs - 3.50
HALF-TABS: 1939 (5)-$8; 1940-41 (h) - 2.00
WEBBS, The - 25 HALFS 1930-1939 * - 7.00
LITTLE BEAVER - 1 1940 (H) - 1949 * - 1.00
BARNEY GOOGLE - 5 FULL 1935-1937 - 4.00
TOM MIX RALSTON ADS - 9 1934-1940's - 4.00
SCOOTER 1942 - 1945 halfs - 3.00
RED BRANT - 20 HALFS 1941-1944 - 4.00
CAPT & THE KIDS - 4 Tabs, 1 1940, 2 1942 - 1.50
INVISIBLE SCARLET O'NEIL - 23 1942-44 - 5.00

SUNDAY COMIC PAGES

UNCLE WIGGILY (DISNEY) - 85 (H) 1946-48 - 19.00
LITTLE ORPHAN ANNIE by HAROLD GRAY * - 13.00
FULL 1930,1933 each-$2; 1935-1937 (3)- 2.00
1939-1942 (31 Full)-$16; 11,16,23,1943 - 1.50
TABS-1935-40 (13)-$8; 12 1941-45 (h) - 3.00
1939 (8) 3-$2; HALFS: 1942-43 (28) - 7.50
1944 (18) halfs -$15; 1945 (16) halfs - 12.00
1946 (12) halfs -$7; 1947 (16) halfs - 16.00
1948 (30) halfs -$13; 1949 (31) halfs - 3.00
1950-51 (50) half-tabs-$15; 13 (T)1950s - 5.00
1950-1959 HALFS (45) - 15.00
1960-1961 HALFS - a 33 1/3 discount* - 10.00
DICK TRACY - TABS: Jan 17,1932, rare - 10.00
1933: 1/8,5/14,21,28,6/11,18; 10/28,1934 @ 9.00
6/11/1935 -$3; 1936 (4)-$2; 1937/38 each - 2.50
1939 (6) -$12; 1941-46 (16)-$16; 5/16,8,1- 3.00
1,6,16-41; 1945-48 (8)-$12; 1955(5)-$2.50
1956-1959 (18) -$9; 1963-64 (21) tabs - 8.00
HALF PAGES: Jan 31, Feb 14, 1932 each - 10.00
1933: 5/21, 11/5 each - 5.00
1934: 1/8,25,4/15 each -$4; 1938-39 (3) - 5.00
1940 (13)-$13; 1941 (12)-$12; 1942 (13)-$13
1943 (12)-$12; 1944 (13)-$13; 1947 (4)-$3.00
1948 (38)-$38; 1949 (24)-$22; 1950-53(4)- 3.00
1954-1964: 10 examples of each - 5.00
FULL PAGES: Sept 25, 1932 - 10.00
1933: 7/23,10/8,15,29, 11/26 EACH - 5.00
1934: 1/6,4/29,5/6,27, 7,5,22,29 EACH - 5.00
1936: 4/26,6/7 &14 -$7; 1938 (41 good), 5/29, 7/24,8/21 each -$8; 10/30,31 each - 3.00
1939: 9/10,12/31; 1940: 3/10,17,4/7 Each- 2.00
1940: 5/19, Dec 29 - 1.00
1941: 1/5 -$4; 1942: 1/4 -$4.5; 1942: 13,mixty-18.00
TARZAN - FULL - Jan 10,1937 (Tester) - 3.00
11/8 (1.5% scr)1938; 11/21 (1.5% scr) - 3.00
11/15,18,29;1940 Full, each - 2.50
1943 FULLS: 1/12,19,3/7,14,21,5/2,16,6/ 2.50
6/27;7/4,25,8/1,29, 9/12,26,10/10,24 each - 2.50
Dec 7,14,28; 1942: 1/11,2/15,1/26,5/10 @ 2.50
1943: 1/3,10,17,24,31, 2/7,14,21 (all) - 25.00
1943 (10)-$23; 1944 (18)-$40; 1945 (17) - 25.00
9 supplement 1941-1943; the lot only - 15.00
TARZAN - HALFS: 1941-1944; 1945 and MOUNTED - 15.00
1941-1944 (15 tabs)-$25; 1/5/41 tab - 2.00
1941 (5 halfs)-$5; 1942 (3 halfs) & (2 tabs) - 2.00
15 Reb Lashbrew (Halfs,tabs) 1946-1951 - 19.00
MISCELLANEOUS STUFF - 50¢ each,or as listed: Jack Dempsey,Gene Tunney,Jack Chamberlain, Way Out West 3A,Plaid Seal,Peter Rabbit,Betty, all 1940's,Tarzan - 5 Full,5 different,Uncle Wiggily,McCarthyism,Very Bad Steele 12,Texta & Casper 35, Tex Thorne 37(T),Skippy 35,Barney Baxter 1941, 1946(3),Mickey by halfs,1941(2),Mutt'N Jeff Dashing 1939 -41; 3 WOW'S Plate 1939 each 75¢; Sweeney Teen 1944,Tarzan 1942,Mandrake (5)'39, Lassy Set Deep 1939 (3),Dumb Dora 34 -75¢; Hawkman 45,Johnny Hazard 49 -$1; Twilight Tempo 48-$1.50; Barney 1935 (3) each $1.00; Bruce Gentry (3)1946-47 en 3; Krazy Kat 1939 is 8); 1942 -4.50; Batman 1946 (3) - good - 2.00

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COMPLETE COMIC SECTIONS

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OMAHA WORLD-HERALD - ABOUT 16 FULL PAGES, WITH APPROXIMATELY 30 COMIC STRIPS IN MINT CONDITION. Some of the comics are Nick Tracy,Terry And The Pirates,Little Orphan Annie,Moon Mullins,King of Royal Mounted,Mickey Finn,Popeye,Smilin' Jack,Ketcham,Winnie Winkle,Tarzan,Gasoline Alley,Dick Tracy,Etc. The cost is $1.00 each! Never a dupe! Never a duplicate!

SECTIONS AVAILABLE: 7/28,1934; 1941 - 4/20,8/20,9/7,11,10/2,19,26, 11/9,9,16,30, 12/7,14,21,28; 1942 - Jan 4,11,18,25, 2/1,8, 4/26, 5/3,10,31; 6/7,28, 7/5; 8/9,16,23, 9/13; 10/10,17,24,31, 11/7,14,28, 12/5,12,26; 1943 - 2/20,27, 3/6 - 1/20, 1947 - 5/25, 1948 - 5/16, 6/13, 1949 - 1950, 1951, 1952, 1953, 1954, 1955, 1956, 1957, 1958, 1959, 1960, 1961, 1962, 7/7. (Some of the sections are missing 1941)*

DENVER POST - 126 sections 1870- 1972,MINT, with Phoebe TALLANT,Steve Canyon,B.C.,etc. Will sell for $1.00 each (minimum order 10) or the whole lot for only.....*******

* KEN MITCHELL *

MISCELLANEOUS ITEMS FOR SALE

1) MICKEY MOUSE CLUB Projector,screen,record (by Mattel,circa 1950's), in original box, about 7" (no batteries or wires included). In nice shape for 70 years old. Rare collectible.....$15.00
2) MICKEY MOUSE WEATHER HOUSE (Wetzel & Daniels) Rare thermometer,Colorful,6"tall..... 15.00
3) MICKEY MOUSE 16 MM films of 1930's: A)DOG CATCHER MICKEY, B) MICKEYS PLY TRAY, in original boxes,No.1&1468 and 1928.I have no idea of value, so anyone interested should make a fair offer.
4) THE ADVENTURES OF MICKEY MOUSE - McKAY Book One,1931.Nice color art,vert,VG condition.- 40.00
5) MICKEY MOUSE STORIES - McKay Book 2, 1934,Old cartoons from war '1930s.VG condition.- 35.00
6) MICKEY MOUSE STORY BOOK - McKay,1931.May be first 3-5,or.Has early Disney cartoons (The Birthday Party,etc),as above.Two copies: FINE -$65.00; NEAR VERY GOOD -$30; All great early Disney.
7) WD'S SNOW WHITE AND THE SEVEN DWARFS - 16 page booklet,1955,VERY Color art every page..Rare. - 20.00
8) SOMO MAGAZINES - 2a "POPULAR SCIENCE", 1 "MECHANIX", all 1938-1936 era. All color art LOT for $75.
9) BOOK BOOKENDS 9"x9-3/4" books, 1934,VG copy,1"-5". 60 pages.One nice pop-up.Bag$75.Rare size$15.00
10) WESTMAR # 210, BIG BOOKS! - All about 300 plus,paper, art & text.Phenomenal large SIZE!!!
(A) BOOK JOBBER AND THE MIGHTY HIDERS (1937), nice color covers of BOOK.About Good- VG - 20.00
(B) TALES OF THE MIGHTY (AD-Ald-A),THE GOLDEN BOOK OF TALES,1938,VG/FINE - 25.00
(C) ADVENTURES OF BOOK HOOKER ON PLANETOID BOOK (1938),Dick Calkins art.We spoke.NICE. - 25.00
(D) ADVENTURES OF DICK TRACY (1934) nice color covers,front and back.No. 4055. Only - 25.00
(E) THRILLING STORIES starring POWERS (1932) nice SHORT stories. No. 4060 - 20.00
11) ========== MAGAZINES ==========

AIR WAR - Summer; Fall 1941 each 60; AIR STORIES - Winter 1939 -41Oct ACE SPORTS -Aug 1941 -83;
BIG-BOOK WESTERN - May 1938 - 4.00 * 4.00
DETECTIVE TALES -Aug 1941 (MBC) -83; DETECTIVE FICTION -43;(July 1951,John D.MacDonald);
DETECTIVE FICTION WEEKLY -1/26,1935 fair-gd - 3.00;
DARDEVIL ACES - July 1941 -$18; DIME SPORTS -Jan 1941 -83; FIGHTING ACES - Sept 1941 - 5.00 *
FAMOUS FANTASTIC MYSTERIES - most Virgil Finlay covers,interior art) Oct 1940 - 4.00;
Apr,Aug 1941), July,Aug 1942 - 3.00 each; Sept 1945,* -2.50; June,Dec 1947; 2/48,6,10/49,10/50 - 3.00;
FANTASTIC NOVELS - Dec 1940 (G-VG)small Finlay* -$5; Jan,Mar,May 1941 - 3.00;
FANTASTIC ADVTS - Sept,Oct 1948 -83; G-MEN DETECTIVE - 5/1940 (2 page comic strip) - 5.00;
Nov 1955 - 1.00
POPULAR DETECTIVE -11/1952 -83; SPORTS NOVELS -Sept -83; 10/41 -83;
STARTLING STORIES - Spring 1946 -$2; 9/47,3/48 -$2; Nov 1948 - 3.50
SUPER SPORT STORIES - May 1942 -$5; SKY FIGHTERS - Jan 1941 -$8; SHORT STORIES 3/25/A8-83;
SPEED SPORTSTER - 1/1938 -$4; THE SHORT DETECTIVE -May/June 1939 -$5; Sept 1940(G) - 2.50
TRIPLE DETECTIVE - Fall 1940 -$3; THRILLING BOOK - Sept 1940 -$5; August 1938 - 5.00 *
WEIRD TALES -Jan 1946 (MBC) .gd -$4; WESTERN ACES - June 1940 - 5.00 *

12) ======= OLD -STYLE COMIC BOOKS =======

WUFF AND JEFF - Ball Co. of Boston,5"x3\" old dailies.1908-14 era.Number One in the series:
a MINT COPY -$4.00; No.1 (VG) -$35; No.3 (NEAR MINT) -$15.00; No.3 (a VG copy) - 8.00
PECOS BAD BOY & COUSIN CUTWORA by RALF MCDOUGALL, 12"x8-1/2", 1927 Newspaper Strip,color - 15.00
THE ORIGINAL MINT SHEETS - by Enefield-Mint,1925 MINT-color sheets from 1925 Old stuff- 19.00
FOXY GRANDPA ADVENTURES - Dreambs Pub.1902,1905,MINT COPY -$35; VG copy thinner - 22.00
BESTER BROWN BOOK - CANADIAN EDITION by Richard Outcault, 1/1911 -$15; 1912 - 15.00
* * HAPPY DAYS - Cupples & Leon Pub.1911.Beautiful contents,worn copy - 20.00
* * FRAMES - Pub. by Stokes 1905.Good used copy, re-inforced spine. - 25.00
* * AMONG CANNIBALS - Cupples & Leon,1912. Great color-nice copy,good condition - 25.00
(THE ABOVE CORNIAH BEAUTIFUL CETCALLY COLOR COMIC PAGES,IN 11"X15" SIZE,A NEEDS FOR BUFFS)*
HAPPY HOOLIGAN - BY AMERICAN PUB. CORP. COLOR STRIP ART BLIZE 9"x3" - 15.00
FOLLY & KEE PAID by Sherrett -a rare one.Pub. monthly by Babes fl (1921,water stains) - 25.00
BENNY by CARL ANDERSON -BOOK #1, published by David McKAY 1935.Dailies,some coloring. VG- $12.
LITTLE ORPHAN ANNIE CHRISTMAS & LEON Hardcovers,Book 1"x8" and 8\" pages.Unpublished dailies:
(A) LOA #1 (1925,1926; (B) IN THE CITRUS #2,1926-27; (C) SHIPWRECKED #6 (1930-31) EA. - 15.00
BRINGING UP FATHER - CAL 2 (1933), 3 (1934),4,5 (1936), (1938) all old dailies EA. - 12.00
WUFF AND JEFF - CAL 6 (F-G,1939) -$5; 7(G,MBC) -$5, 8 (1942) more early Bud Fisher - 12.00
TILLIE THE TOILER - CAL 9 (1939) -$5; 8 (1931,G-VG) -$12; THE MESS - CAL 1928,fine - 20.00
TOOMSVILLE TRIP - CAL #1 (1931,F-Vac) -$20; JACK MOELLER - CAL 1 (1931,VG) - 25.00
JOE PALOOKA - CAL #3 (and only), a beautiful MINT COPY from 1933 with earliest dailies - 30.00
TIM McCOY, POLICE CAR 17 - Whitman 1934,illus,from movie,Ben comics.Clean, good sound. - 14.00

13) FLASH GORDON *GIANT COMIC ALBUM* - Dan Barry art. MINT,old dailies.SIZE 11x14.Only - 4
c.

16) THE BLUE PAINT - a Whitman Story Paint Book,1940, from movie FINDOCHIO. MINT. &Xll - 9.00
17) MICKEY MOUSE AND HIS SPACE SHIP - 36 8 Pab. 1952. COLOR ART & TEXT. SIZE 6"x8" - 16.00

19) TWO 16 page comic books from 1950 with art by KEN BALD,not out by Lev. Paper Co.Rare. - 4.00
20) WILLIAM HOLD (Signal Boy Cassidy) AND THE STAGECOACH #5[1]* - a 1950 5c* comic/text item. - 5.00
21) DON WINSLOW AND THE SCORPION'S STRONGHOLD - Whitman hardcover 1940,56. Text with art.- 4.00
22) 3 Flying paper models of fighting planes (1940, US,British,Russian planes).Unique. - 3.50
23) A rare Scout-theme INDIANA STAMP BOOK (about 1940) with 100 stamps. - 3.00
24) ERNIE PYLE (WW 2 correspondent) publication (with photos) "Eighth Hearts" 1945. - 4.00
25) RADIO CATALOG published in 1965 by Bill Thailing,Programs with dates,plot lines,etc. - 2.50

* KEN MITCHELL *

MISCELLANEOUS ITEMS FOR SALE

26) THE COMICS by Coulton Waugh - 360 pages, published in 1947 and (give or take Stephen Beckers book) the BEST book on the history of comics,comic books,etc. ever published. - 30.00
27) COMIC ART IN AMERICA by Stephen Becker - 387 pages,published in 1959,Stas Ball, and like the title above,full of art and text re: comics and comic books,BLK'S,etc.A great one.H. - 35.00
28) COMIX: A HISTORY OF COMIC STRIPS IN AMERICA,198 pages and ILLUSTRATED.Mint condition. - 15.00
29) ALL IN COLOR FOR A DIME - 263 pages of articles and color covers re: old comic book.DJ- 10.00
30) A HISTORY OF THE COMIC STRIP - 256 pages as described,Great art,articles,1967.P.Couparie.15.00
31) THE "ALL-AMERICAN"ART OF CARTOONING - 1941,ALL NEW-LINE. Old dailies (Gasoff,etc).VG book- 6.00
32) 10 DICK TRACY POST CARDS from 1942 (4 different,other dupes.FINE.$2.00 each,or all for 15.00
33) An old TV script about POPEYE and OLIVE OYL,17 pages mimeographed.Unique. - 3.00
34) A KILTIES BAND MAGAZINE - a set of articles on many mags,life,Time,Newsweek,Coronet,Open Road for Boys,etc.,about 30 pages,plus 2 articles WC sent me, PLUS an ENGRAVERS COPY of a Christmas card (about 1930) with Kilties on it.Unique.Nice art. Only - 10.00
35) MICKEY MOUSE MOVIE BOOKS - 1934 penny book (G) -$3; (3G) Overstreet Price Guide #2 (1972) - 3.50
36) GIANT MIDWEST COMIC-O-RAMA (Mint 1982 replica) - $8; Overstreet Price Guide #3 (1973) - 3.50
37) Articles,etc,about comic strips,books,cartoonists,etc. e.g.Alex Raymond & Rip Kirby (pix & stripie),Jea Palooka 1930 era,2 articles on Carmadan WW 2 comic books,555 comic books rated in 1963,7 page Bob Kane article,Superman from 1941 Overstreet,Alley Oop,Spirit.The LOT - 15.00
39) COMIC BOOK REFERENCE DATA: RB Special about 1939-49 Finely-Marvel comic books,plus a 4 page Timely index from old famine -$3; RB Special on GOLDEN AGE comic books,Smash,Hit,Flash,Feats Timely index from old famine -$3; RB Special on GOLDEN AGE comic books,Smash,Hit,Flash,Feats Sam,Wilcox,Timely,Marvel,Quality,CANDY Publishers,etc. -$5; Jerry Bails Fanalegist #1&2 (Wolverton & EGG Comics Index) -$2.50; Bails MEMBERS JOGGERS & Supplement re: cartoonists from comic books for years 1939-1969 (42 pages in all).Invaluable data for comic book collectors. - 5.00 ea
GUIDEBOOK TO COMICS FANDOM 1965 by J.Bails,36 pages.Good reference work.(piece out B.Cov)-$3;

40) ===== OLD COMIC BOOK FANZINES AND RELATED NOSTALGIA-ITEM MAGAZINES =========

YANKHAND -Spring 1966, tremendous 20 page article on Dan Winslow (art,photos,etc).4-1 1 - 5.00
(Includes serial facts & posters,comic book covers,mlp plx,etc.Highly recommended)
WORLD OF COMIC ART - THE VERY BEST COMIC FANZINE (IT LOOKS PROFESSIONAL) WITH MISCELLANEOUS REVIEWS
(1) June 1966 (Bronze Age Comic Book Nostalgia, Terry Beatty,Wanda,Ding Darling,etc)
(3) Winter 1966-67 (Marvel Comics,Carl Anderson,Chester Gould/Tracy,Mort Walker,many more);
(Vol.2#1)Summer 1967 (Marcia Snyder Tracy,Wm.Hizard of Id,Beetle Bailey,Hank Ketcham) $2;
(2) Fall 1966 (8 page Hal Foster story,Max Fleischer,Dale Messick,Ferd Johnson,ERB,etc) -$12;
TIME MAGAZINE from 1950 featuring AL CAPP STORY & COVER.Issue in excellent condition. - 1.00
COMIC DETECTIVE #1 and 2 - Nostalgia Press,Inc. Pub. Nice Chet Krigbaum art 1932-39) EACH 2.50
SATURDAYS WORLD -#3 (MINT,1967)50 pages on comic books,serials,radio.Many photos. A-1 1 - 5.00
* I forget to mention that the World of Comic No.3 issue & another issue (1967) have 50 to 60 pages
FANFAST ILLUSTRATED - 6 mint (1966) 148 page quality fanzine,with art,articles,letters. 2.00
GRAMIC STORY MAG.(Spicer,too) #13 (John Severin bio, Adam Link),#14 (Osbert Bastien) - 4.00
SERIES OF COMIC ART - 1 mint (1967) great WILL Eisner art,Roy Krenkel,Jack Kirby,Russ Manning- 2.50
CASTLE OF FRANKENSTEIN - 6 mint (1965) great story with photos of vintage radio. - 3.50
FANDOM ANNUAL #1 (1965) - 148 page art on old comic books (1967) from Gilbert Shelton
P.S. Magazine #2,3 (1966) short-lived nostalgia mag,comics,radio premiums,private eyes.Ea -4.00
CAPT GEORGES COMIC WORLD -#1 (Buster Brown),# (Mutt & Jeff),2(old strips) each
3 (Buster Brown #2 page) -2.50; 19 (Capt Easy,Orphan Annie),20,21 (Bobby Thatcher) EA -2.50
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MOVIE FANS, I regret I was unable to list all the old movie magazines,and related material, in this list.The reason is two-fold.Firstly,last of time (this list is late already).
Second,and more pertinent,is the fact that I obtained about 500 movie mags from 1920's into the 1950's and as I read them I'm having trouble deciding what to keep,and what to share.I hope to have the list completed and typed by the next time you see me.The bulk of the mags are from the Golden Age of Hollywood, and I do have a lot of duplicates.So,next time, movie material listing, and all at reasonable, and reduced prices.

* KEN MITCHELL *

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MM ' Back Early 1940s reprints) — 10.00
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" " " neat spine tape — 7.00
MM Bobo The Elephant (1946,FINE) — 14.00
" " Good,some wear — 6.00
MM Lazy Daisy Mystery — 10.00
MM Sumo His Own Newspaper(1937,Fine) — 14.00
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MM Sells For Treasure Island (1936-37 rep)near VG — 10.00
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" " Some spine,some wear—6.00
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DD Fabulous Fountain — 7.00
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DD Such A Life (1939) NEAR MINT -$15; VG- 9.00

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BR Death Men of Jupiter — 13.00
BR War With Planet Venus (1938) — 13.00
BR Flood (1939) — 20.00
BR & Planetoid Plot(1936)-$13; E-VG — 8.00
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" " Deep Sea Mystery (1939,Segar) — 8.00
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" " Sends The Sea (1936, Segar) — 8.00
" " " little spine — 4.00
" " The JEEP (1936-37 Segar — 9.00
" " Quest For Goopdeck Pappy — 8.50
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" " Sock For Sumans Sake (K.W.)38)-15.00

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* MS movie scenes, MS no spine
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DICK 'TRACY - 1931 (1932 rep.)—$75; 1933 rep.)—$30.
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DT Murderous Plot (1939,MINT- $20; VG — 10.00
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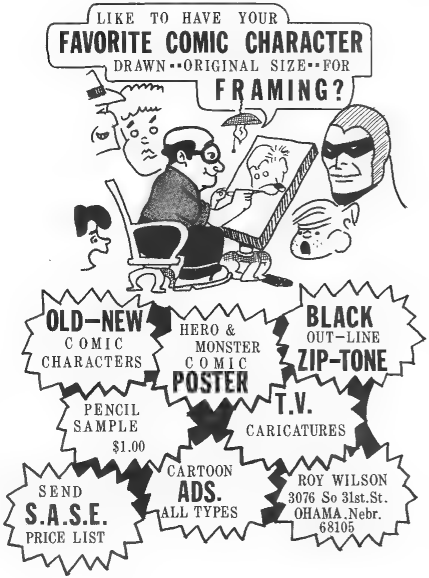

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CHAMPIONS OF DARKNESS
#1 thru 9 ---- .50

CHAMPIONS OF GALILE
#1 thru DATE - .25

CREATURES ON THE LOOSE
#10 (FRIGHTENIST) - 2.75
#11-DTH ---------- .50

CRYPT OF SHADOWS
#1 thru DATE - .25

DAREDEVIL
#1 ---------- 8.50
#2 ---------- 3.00
#3,4,5,6,7 ---- 2.00
#8-10,12 ---- 1.00
#14-37 ---------- .50
#38 thru DATE - .35
ANNUAL #1 ---- 1.50
ANNUAL #2 ---- .75

DEAD OF NIGHT #1-4 .25

DEFENDERS #1 ---- 1.00
#2-7 ---------- .50
#8 thru DATE - .35

DOG STARCLE
#169-189 ---- .50

DOG STARCLE
#190 thru DATE - .50

DRAG #1-9 ---- .35
#10 thru DATE - .50
(DARKNESS & VAMPIRE)

EASTSIDE FOUR
#10 (MOD 1000) - 3.00
#23-26 ---------- 3.00
#29-45 ---------- 1.50
#46-70 ---------- .75
#71-100 ---------- .50
#110 thru DATE - .35
ANNUAL #3 ---- 3.00
ANNUAL #5-10 ---- .75

FANTASY MASTERPIECES
#1-13 ---------- .75

GHOST RIDER (HORO)
#1 thru DATE - .35

GHOST RIDER (WESTERN)
#1 thru DATE - .25

GUARDIANS OF 3 - DATE - .25

HUSBANDS #1 - DATE - .25

HULK (CREATURES, CHILLERS) ALL - .50

HUNTRESS (WESTERN)
#1 thru DATE - .25

INCREDIBLE HULK
#102-129 ---------- .50
#130 thru DATE - .35
ANNUAL #1 ---- 1.50
ANNUAL #2,3 ---- .75

HERO FOR HIRE #1 - 1.00
#2-10 ---------- .50
#10 thru DATE - .35

IRONMAN
#1 ---------- 2.00
#2-20 ---------- .50

IRONMAN (COMP)
#1 thru DATE - .35
#2-10 ---------- 4.00
#11 thru DATE - .50

IRONMAN & SUBMARINER
#1 (1968) ---------- 3.00

JOURNEY INTO MYSTERY
#83 ---------- 3.50
#89,68,69,73,66 - 2.00
#77,79,81,82 --- 2.00

JOURNEY INTO MYSTERY
#1-13 ---------- .75

JUNGLE ACTION
#1 thru DATE --- .35

KING SIZE
#1,2 ---------- 2.50
#3-14 ---------- .50

KAZAR (GIANTS)
#1,2,3 ---------- .75
#1 - DATE (NEW)- .35

FANTASY MASTERPIECES
#1-13 ---------- .75

GHOST RIDER (HORO)
#1 thru DATE --- .35

MASTER OF KUNG FU
#1 thru DATE --- .35

MARVEL TEAMUP #1 - .75
#2 thru DATE --- .35

MARVEL SPOTLIGHT
#1-4 ---------- .50
#5 thru DATE ---- .35

MARVEL 2 IN 1
#1 thru DATE --- .35

MARVEL PREMIERE
#1 - (FAN) ---15.00
#1 thru DATE --- .50

MARVEL DOUBLE FEATURE
#1 thru DATE --- .35

MARVEL FEATURE
#1-3 ---------- .50
#4 thru DATE --- .35

MARVEL SPECTACULAR
#1 thru DATE --- .35

MARVEL TRIPLE ACTION
#1-10 ---------- 2.00
#11 thru DATE - .35

MARVEL TALES
#1 ---------- 4.00
#2-10 ---------- 1.00
#11 thru DATE - .50

MARVEL SUPER HEROS
#1 ---------- 2.00
#2-DTH ---------- .50

MARVEL COLLECTORS ITEM
#2-10 ---------- 1.00
#11-25 ---------- .50

MARVEL SUPER HEROES
#1 thru DATE - .35

MARVEL TEC #1 - DATE .50

MS. COMICS OF FRANK - STEIN
#1-2 ---------- .50
#3 thru DATE --- .35

MIGHTY MARVEL TESTING
#1-4,5 ---------- .75
#1 - DATE (NEW)- .35

MYSTERIOUS TALES
#10 - (TIMES MOLST) - 1.00
#10-15,17 - DATE- .25

NICK FURY
#1 ---------- 1.50
#2-8 ---------- .50
#9-10 ---------- .35
#11 thru DATE NEW- .35

NICK FURY (2ND)
#1 ---------- .50
#2 thru DATE --- .35

OUTLAW KID #1 - DATE .25

RAWHO KID #1 - DATE .25

RED WOLF #1 - DATE .25

RAMPAGE KID #23,31- 1.00
#27-28,32,35 MOD - .50
#33-60 ---------- .50
#61 thru DATE --- .35
ANNUAL ---------- .50

SPECIAL MARVEL EDITION
#1-24 ---------- .75

SILVER SURFER
#1 ---------- 3.00
#2-7 ---------- 1.50
#8-14 ---------- 1.00
#15 thru DATE - .35

SPOOF #1 thru DATE - .35

SPIDERMAN
#1 (MOD) ---- 5.00
#23,24 ---- 3.50
#26-82 ---- 2.50
#83-95 ---- 2.00
#95-AM ---- 1.00
#96-97 ---- .75
#98 thru DATE - .50
ANNUAL (MARVEL #15) ---- 1.00

STAR - HEARTHIT COMICS
#1 (MOD) ---- 90.00
ANNUAL #3 ---- 2.50
ANNUAL #4-9 ---- 2.00

SUBMARINER
#1 ---------- 2.00
#2-20 ---------- .50
#21 thru 70 --- .35

SUBMARINELLA FULLERS
#1 thru DATE --- .35

SGT. FURY
#1 (FAIR) ---- 2.00
#2-43 ---- 1.00
#44-57 ---- .50
#14-20 ---- .50
#26 THRU DATE - .35
ANNUAL #1-7 ---- .50

STRANGE TALES
#93,79,78,84,86 - 2.50
#89-95,97,99 - 2.00
#100-108 ---- 1.50
#110,112,114,115 3.00
#116-127 ---- 1.00
#128-168 ---- .50
ANNUAL #2 (MOD) 5.00
#169 thru DATE - .50

SHANNA SHE DEVIL
#1 thru DATE --- .35

TOMB OF DRACULA
#1-10 ---------- .50
#11 thru DATE --- .35

TALES OF ASGARD #1 1.00

TOMB OF SHADOWS
#1 thru DATE --- .35

THOR-HIT KIT
#100-#125 ---- .50
#64-80 ---------- .50
#81 thru DATE - .35

CONTINUED

DC COMICS

GREEN LANTERN #1 (FAIR) --- 5.00
#2 --- 3.00 #6,8 ---------- 2.00
#12-14,20 #15 ---------- .50
#31-75 --- .35 #80,88,89 --- 1.00
HOUSE OF #1-28 ---------- .35
I.S.A. SQUAD #28,90,93,96,97 - .75
#98 thru DATE ---------- .50
HAWKMAN #1 --- 2.00 #4 ---------- 1.00
#5 thru DATE ---------- .50
HOUSE OF SECRETS #91,109,122- .75
#131 thru DATE ---------- .50
#170 thru DATE ---------- .35
JUSTICE LEAGUE #17,18,22,25 1.50
#28,30,32,33,36,40,47,48,57- .75
#70 thru DATE ---------- .50
JIMMY OLSEN #40,41,48,50,52 - 1.00
#54,55 ---------- .75
#60-132 --- .35 #133-147 --- .50
#148-169 #174,185 --- .35
JUSTICE LEAGUE #5 ---------- 3.50
#14,15 --- 1.00 #16,17,18 --- .75
#70-109 --- .35 #110 --- 1.00
JOURNEY INTO MYSTERY #1 thru DATE- .75
#83 thru DATE #89 ---------- .35
LANTERN #1-10 #83,5 ---------- .75
#4 thru DATE ---------- .50
LEGION OF SUPERHEROES #1-21 DATE
LOIS LANE #13,16,18,20 ---------- 3.50
#22-24 --- 2.00 #31-36 ---------- .50
#40-70 --- .50 #71 - DATE --- .35
MY GREATEST ADVENTURE #12,21 2.00
#21,35-36,38-40 ---------- 1.00
#41-75 ---------- .50
MYSTERY IN SPACE #18,35(FAIR) 1.50
#80-100 ---------- .75
#81-100 ---------- .75
METAMORPHA #1,5,6,11,16 ---------- .75
#2,3,4,7,8,9,10,12,13,14,15 ---------- .50
METAL MEN #15-40 ---------- .75
#41-56 ---------- .50
#2-9 --- 1.50 #10,11 ---------- .50
OMEGA MEN #1,2,3,4,5,6,7,8,9,10 ---------- .75
#180 thru DATE ---------- .35
OUR ARMY AT WAR #151-160 ---------- .75
#161-200 ---------- .50
#201-254 ---------- .35
PHANTOM STRANGER #2-15 ---------- .75
#16-20 ---------- .50
#21 thru DATE ---------- .35
PRIDE OF THE #1 ---------- .75
#2 thru DATE ---------- .50
PHANTOM STRANGER #1-19 ---------- .50
#20 thru DATE ---------- .35
FLASH(THOR #99 ---------- 2.00
#105 thru DATE ---------- .50
SUPERMAN FAMILY #164,165,166 - 1.00
#167 thru DATE ---------- .50
SUPERMAN #1 thru DATE --- .25

SWAMP THING #1 ---------- 2.00
#2-10 --- 1.00 #11 thru DATE - .50
SUPERBOY #1 ---------- 1.00
#2-DTH ---------- .50
SEVEN SPARKLER SAT STORIES #18,27 1.50
#19 thru DATE ---------- .25
SUPERMAN #1 --- 1.00 #2-7,9,10,11 .50
#8 ---------- 1.00
SWORD OF SORCERY #1-4 ---------- .75
SECRET ORIGINS #1-10 ---------- .75
SECRET ORIGINS #1 (1961) ---- 7.50
#2 thru DATE (VAR) ---- .35
STAR SPECTACULAR # (DC) 4,6, ---------- .75
#7,8 ---------- .50
SWEET DC GIANT #14-16,22-26 ---- .50
SWEET DC GIANT #17-21 ---------- .75
#27,28,29,30,31,32 ---------- .50
#33 thru DATE ---------- .35
SUPERMAN #180-244,246-251 ---- .35
#252-254,256-259,262,272 ---- .50
ANNUAL #1-6 ---------- $3.50
SUPERMAN #41,58,59 ---------- 1.00
#68,71,74,76,79,80 ---------- .75
#81,82,83,86,88,89,92,96-102 ---- 1.50
#103-125 --- .50 #126-201 ---- .35
#202 ---------- .50
SHOWCASE #8 (CHALLENGERS) ---- 20.00
#9 --- 3.00 #10,11 --- 2.00
#12 --- 1.00 #35,36 (GOOD) ---- 1.50
#37,40,42,43,44,45,46,47 ---- .50
SEA DEVILS #1 --- 2.00 #2-10 --- 1.00
#11 thru DATE ---------- .50
TARZAN #207-209 ---------- 1.00
#210 thru DATE ---------- .50
TOPGUN TEENS #1 thru DATE ---- .35
TOMAHAWK ---------- .50
TOMAHAWK #98-139 ---------- .75
TREASURY OF MYSTERIES #50,57, ---- .75
#60,70,71,74 ---------- .50
#75-DTH ---------- .35
TOPGUN SUPERST #92,93,95,102,103 1.50
#94,96,97,98,99,100,101 ---- 1.00
#131,113-115,117,118 ---------- 1.00
#116,119,120,130 ---------- .50
#131-222 --- .35 #223 ---------- 1.00
UNKNOWN SOLDIER #207 --- 1.00 #208 .50
#120-135 --- .75 #140 --- DATE - .35
WEIRD WORLDS #1 --- 1.00 #2-9 ---- .50
WEIRD MYSTERY TALES #1 --- 2.00 #2 .75
WEIRD MYSTERY #1-77 --- .75 #78 - .50
WARLORD #1 thru DATE ---------- .35
WORLDS FINEST #1 thru DATE ---- .35
WORLD'S FINEST #223 - DATE ---- .35
WORLD'S FINEST

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MISCELLANEOUS PUBLICATIONS 1960'S

BLUE BEETLE #1-5 (CHARLTON) -- .40
BLUE BEETLE #1 (GOLD KEY) -- 2.00
BROTHERS OF THE SPEAR #1-3,5,6 .50
CAPTAIN ATOM #78-89 -- .50
CHARLIE CHAN ANY # -- .50
[illegible] #1-4 -- 1.00
DRACULA #1,2,3,4,6,8 -- .50
[illegible] #1-7 .35
[illegible] #1 thru DATE -- .35
[illegible] #8-18 -- 1.00
#19-27 -- .50
DONALD DUCK #90,92,97,110 - .75
#114,115,120,124 -- .50
E-MAN #1 thru DATE -- .35
[illegible] #10,15,17,28-77 -- .35
FLASH GORDON #1-11 (KING) - 1.50
#12-18 (CHARLTON) -- .50
JUNGLE TALES OF TARZAN #1-4 - 1.50
[illegible] #?-38 -- .35
[illegible] OF MARS #1 (1966) 2.00
KONA #10-20 -- .50

LOST IN SPACE #11-36 -- .35
[illegible] #22-28,30 -- .40
MANDRAKE THE MAGICIAN #1-10 -- .35
[illegible] #1-28 -- .50
[illegible] #40,45,46,48 -- .35
[illegible] #4 -- .50
[illegible] #100-140 -- .35
[illegible] #2-21 -- .35
MAGNUS ROBOT FIGHTER #10-34 -- .35
[illegible] #1 -- 1.00
PHANTOM #1-6 (CHARLTON) -- .50
[illegible] #1-28 (KING & GOLD KEY) - .50
#28 thru DATE (CHARLTON) -- .50
[illegible] #12-23 -- .35
[illegible] #3-29 -- 1.00
[illegible] #1,2,3 -- 2.00 #16-30 -- 1.00
#31-67 -- .50
TARZAN #163-206 -- .50
TURK SON OF STONE #80 thru DATE -- .50
[illegible] #1-7 -- .50
[illegible] #1 thru DATE -- .75

GOLDENAGE & 1950'S

ACTION COMICS #30,34,35,36 -20.00
#37 -- 22.50 #40,41(GOOD)-18.00
ALL AMERICAN #36 -- 20.00
#?,77,?? -- 8.00
AMAZING ADVENTURES #?,4 1951 8.50
[illegible] #1,2,3 (WILLIAMSON & CRANDALL) - 3.00
ARCHIE #40,41,44,45,46,47 - 1.20
[illegible] WESTERN #114,115,116 8.00
[illegible] (1951) -- 2.00
[illegible] #47 (1952) -- 1.50
[illegible] #83,85 -- 2.00
[illegible] #33 -- 25.00
[illegible] #42 -- 4.00
[illegible] #112 - 1.50
[illegible] #1 (AJAX) - 2.00
[illegible] #123 (FAIR) - 2.00
[illegible] #6 -- 1.00
[illegible] #50 -- 3.50
[illegible] -- 2.00
[illegible] #1,4,7 -- 1.50
[illegible] #40 -- 4.50
[illegible] #125 -- 3.00
[illegible] #10 -- 3.00
#118,131,134,135,139 -- 2.50
[illegible] #47 -- 4.00
[illegible] #88,111 -- 2.00
[illegible] #11 SUPER- 1.50
[illegible] #73 -- 1.50
[illegible] #1 -- 1.50
[illegible] TALES #10 (SUPER) - 2.50

CAPTAIN MARVEL #33 -- 22.00 #35 -22.00
#24 (G-VG) -- 10.00 #24 (GOOD, 17 PGS MISSING) -- 4.00 #25 (VG, CENTER PG OUT) -- 9.00 #27 -- 22.00 #27(GOOD, CENTER PG OUT) -- 8.00 #28 --22.00
#28 (G-VG) -- 15.00 #28 (GOOD, 8 PGS OUT) -- 5.00 #28 (VG, CENTER PG OUT) 9.00 #30 -- 22.00 #31 --18.00
#31 (G-VG) -- 13.00 #31 (G-VG, PGS MISSING) -- 6.00 #32 --13.00
#32 (G-VG) -- 13.00 #35 (GOOD) -10.00
#36 -- 13.00 #36 (G-VG) -- 7.00
#37 -- 13.00 #37 (GOOD) -- 7.00
#37 (PG,CORNER MISSING) -- 5.00
#37 (GOOD,CENTER PG OUT) -- 4.00
#38 -- 13.00 #38 (GOOD) -- 9.00
#39 -- 13.00 #39 (GOOD) -- 9.00
#40 (PGS MISSING) -- 4.00 #40(G) 8.00
#40 (FAIR) -- 6.00 #42 --11.00
#42 (G-VG) -- 7.00 #42 (G-VG,PGS OUT) -- 4.00 #43 (PGS MISSING) - 4.00
#43 -- 11.00 #44 --11.00
#45,46 --11.00
ABOVE ARE VERY GOOD OR BETTER UNLESS OTHERWISE STATED.
CAPTAIN MARVEL (CONTINUED)
#50,[illegible] -- 4.00
[illegible] #70-109 -- .50
[illegible] #63,64,66,73,74,76,79- 1.25
[illegible] #1 (DC) -- 6.50
FEATURE BOOK #46 (MANDRAKE) --18.00

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GOLDENAGE & 1950'S

[illegible] V1 #8 (1942) -- 4.00
[illegible] ADVENTURES #30,36,38 1.00
[illegible] COMICS #136 (FAIR) - 2.00
[illegible] #49 (1950) -- 1.00
[illegible] COMICS #10 (1952) - 2.00
[illegible] #2 (QUALITY) -- 1.00
[illegible] #26 (FRAZETTA) - 1.50
[illegible] #5 (1954) -- 3.00
[illegible] #3 -- 3.00
[illegible] #56 (GOOD) -- 2.00
#44,45 (ALL FRAZETTA) -- 5.00
[illegible] (CARL ANDERSON) #1 - 3.00
#?,? -- 1.50 #26,31 - 1.00
[illegible] #10 (SUPER) -- 1.00
[illegible] #77 -- 1.50
[illegible] (1953) -- 3.50
[illegible] #4,10,17 (STATION X) 1.50
JUNGLE JIM #3,19 (DELL) -- 1.00
THE PHANTOM #18,20,31,36,40 - 2.00
#46,47,57,64,68,70,72,77 - 2.50
JUNGLE [illegible] #115,127,138 - 2.00
[illegible] #102 -- 4.50
[illegible] JUNGLE GIRL #23 ATLAS- 3.00
ALL [illegible] & THE [illegible] SHOT [illegible] - 2.50
[illegible] #23,32,33,35-108 - .50
[illegible] #90,[illegible] - .75
[illegible] #102,120 -- 2.50
MAD #4 -- 18.00 #8 (GOOD) - 8.00
#20 -- 7.00 #21 (GOOD) -- 4.00
MYSTERY COMICS #? (GOOD,1944) 5.00
[illegible] #4 1955 -- 1.00
[illegible] #1 ([illegible]) -- 3.00
[illegible] #32 (1952) -- 2.00
[illegible] THE RABBIT #183 1948- 3.00
[illegible] #25 (SUPER) -- 1.50
[illegible] #??,200 -- 2.00
[illegible] #4,7,10 (EC) -- 3.50
[illegible] FROM THE BIBLE (EC) OLD TEST. 1945 (GOOD) - 3.00
[illegible] #67 -- 4.00
[illegible] #1 (1946) - 4.00
[illegible] #16,17 (1954) - 1.50

PLANET #46,50,51,52,54,56,57 - 7.00
#61,63 -- 5.00
[illegible] #13 -- 10.50 #64 -- 3.00
[illegible] #81,83 -- 7.50
[illegible] COMICS #38 -- 4.00
[illegible] #7 ([illegible]) - 3.00
[illegible] #4 (DELL) -- 2.00
[illegible] #142 -- 1.50
[illegible] #56,57 -- 25.00
[illegible] #64,75 -- 5.00
[illegible] V2 #11 V3 #3,7,12- 2.00
[illegible] #667,668,1063 - 1.00
[illegible] #1,2 (1957) -- 1.50
[illegible] #10,15 (SUPER) - 1.50
[illegible] #401 ([illegible]) -- 2.00
[illegible] #? (1953) -- 1.50
[illegible] #13 (BLUE BEETLE) 3.50
[illegible] #25 (GOOD) -- 2.50
[illegible] COMICS #3,4 - 1.50
[illegible] V3 #6 -- 4.50
[illegible] #17,20 (1954)- 1.50
[illegible] #28,35,41 -- 5.00
[illegible] (GOOD) -- 7.00 #42 4.00
[illegible] #2 (3-D) (1953) -- 6.00
[illegible] COMICS V2 #6 -- 2.00
[illegible] #1 ([illegible]) -- 2.50
[illegible] (GOOD) -- 3.00
[illegible] #176,341 -- 2.00
TALES OF [illegible] #97 (GOOD) -- 8.00
#98 (EC) --12.00
WALT DISNEYS COMICS & STORIES
#171,173,180,186,188,189 (GOOD) 1.00
#197-232,236-284,[illegible] -- 1.00
TARZAN #15,27,29,30,33,45 -- 3.00
#46,50,56-65,70-73,76-81,83-87 - 2.00
#?,96,98,106,111-119,125,129 - 1.50
[illegible] #4,7 ([illegible] DAVIS) - 2.00
WEIRD FANTASY #17 (EC) --25.00
WEIRD SCIENCE FANTASY #26 (EC) -12.50
[illegible] #43 -- 8.00
[illegible] #3-11,16,20 -- .50
[illegible] #66 ([illegible]) -- 1.50
[illegible] MEN #21 (ATLAS) -- 1.50

BIG LITTLE BOOKS

BUCK ROGERS & [illegible] 1933 -- 12.00
[illegible] 1943- 3.00
BUCK ROGERS ON THE [illegible] 3.50
[illegible] 1938
HALL OF FAME OF THE AIR 1936- 3.00
[illegible] 1939 -- 4.00
MANDRAKE THE MAGICIAN [illegible] 1939 -- 6.00
[illegible] 1940 - 4.00
[illegible] OF SKULL 1939- 4.00
[illegible] - POOR PGS MISS.- 3.00
[illegible] 1937 -- 2.50

[illegible] - GETS FED UP -- 7.50
[illegible] - [illegible] TO DUCK -- 7.50
[illegible] - GREEN SERPENT --12.00
[illegible] & THE COVERED WAGON - 3.00
[illegible] -- 4.00
[illegible] - VANISHED PRINCESS - 5.00
[illegible] 1936 - 7.00
[illegible] - SECRET KILLER 1937 - 5.00
[illegible] - VANISHING HERD 1936- 5.00
[illegible] - BLACK SHIRT HIGHWAYMAN 5.00
[illegible] - RETURNS 1939 -- 5.00
[illegible] - LAW OF THE RANGE -- 4.00

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PULPS

DOC SAVAGE 1937 - JAN,JUN - 10.00
DOC SAVAGE 1937 - MAR,NOV - 12.00
[illegible] 1940 - APRIL -- 12.00
[illegible] LIEBER -- 3.00
[illegible] DETECTIVE 1943-JAN- 2.00
1944-NOV 1947-APR,JUNE - 2.00
DIME [illegible] 1936-OCT15 -- 2.00
[illegible] 1936-DEC -- 2.00
[illegible] 1951-SPRING- 2.00
[illegible] 1946-JULY,SEPT- 3.00
1950-JULY 1952-JULY -- 3.00
1953-MAY,JULY -- 3.00
LONE EAGLE 1936-MAY POOR - 3.00
[illegible] WONDER STORIES
1936-AUG 1939-OCT -- 2.00
1946-DEC 1950-FEB,DEC - 2.00
1951-JUN 1952-FEB,JUN,DEC 1.00
FANTASTIC ADVENTURES
1940-FEB 1948-OCT,DEC - 2.00
1949-AUG,NOV 1951-FEB,MAR 2.00
1940-SUMMER QUARTERLY -- 2.00

AMAZING STORIES - MANY AVAILABLE FROM 1930 THRU 1973 (REASONABLE) - WRITE
FAMOUS FANTASTIC MYSTERIES
1946-FEB,DEC 1948-FEB,APR,OCT - 2.00
1949-DEC 1950-AUG 1951-MAR,OCT 2.00
1952-FEB,APR,JUN,OCT 1953-FEB - 2.00
SHADOW 1947-FEB-MAR ISSUE -- 6.00
[illegible] READER #7 1947 -- 6.00
[illegible] 1937-JAN -- 4.00
[illegible] 1940-SUMMER (FAIR) -- 2.00
[illegible] 1977-DEC ([illegible]) - 2.00
[illegible] STORIES 1938-NOV 10 -- 3.00
[illegible] 1937-APR -- 2.00
FANTASTIC NOVELS 1940-JUL,NOV - 2.00
1948-MAR,NOV 1950-MAY,JUL -- 2.00
1953-APRIL -- 2.00
ARGOSY 1934-APR 5 (BURROUGHS) - 6.00
1934-DEC 8,NOV 24 1935-FEB 9 - 3.00
1935-AUG 10,OCT 26,NOV 16 - 3.00
1936-FEB 15,MAY 23,MAY 30,JUL 4- 3.00
1938-JUN 4,JUN 11 1939-JAN 17 - 3.00
1939-SEPT 9 1940-JAN 6,JAN 30 - 3.00

PREMIUMS

BLAZING COMBAT #2,3,4(FINE) 3.00
CREEPY #1 -- 4.00 #2,3,4- 3.00
#5,6,7 -- 3.00 #8-13 -- 2.50
#14-26 -- 2.00 #28-36 -- 1.50
#37-63 (ALL FINE-MINT)- 1.00
ANNUALS 1960,1971 -- 2.00
CASTLE OF FRANKENSTEIN
#[illegible] -- 1.00
CRAZY #1-4 (MARVEL) -- .75
DRACULA LIVES #1-7 (MARVEL) 1.50
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200,205	.25	15	.75	880	.25	141,142	.20
Annual 1	.40	16,18,19	.60	81-82,88	.20	1459V2,1469V2,	.25
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462,566,67Q	.50	56Vg,57Vg,58Vg,61,	.75	31-40	.35	141-150	.65
73,79Q,80Vg,85	.35	62-64,66	1.00	41-50	.25	1.00 151	.60
88	.25	67,68	.75	51-60	.20	152-156	.50
90 Page Giants		69-71	.50	61-70	.15	157-160	.45
1 Superman	1.00	72-75	.40	71-80	.10	161-170	.40
2,Flotsam	.75	76-78	.30	81-90	.05	171-180	.35
3,Lois Lane)	.75	79-80,86,87	.25	91-100	.05	181-190	.30
4(Flash)	.75	Annual 3,4	1.00	101-110	.05	191-200	.25
5(Batman)	1.00	5	.60	111-120	.05	201-220	.20
6(Superman)	.60	Nick Fury (old)		annual 1	.70	70 Neo	
7(Aqt. Rock)	.75	1	$1.10	2,3	.50	1	$4.80
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9(Flash)	.60	3,4	.50	1	$.60	3,4	2.00
10(Superboy)	.60	Strange Tales		2-5	.50	5-7	2.40
11(Superman)	.60	101,Nick Fury		6-10	.40	8-10	2.00
12(Batman)	.60	116	2.00	11	.30	11	1.80
13(Superman)	.60	117,118	1.50	Tales of Suspense		12	1.60
14(Lois Lane)	.60	119-118	1.75	47-50	$4.00	13-20	.80
15(Aqt/Batman)	.75	121,122	1.00	51-55	1.50	21-25	.65
16,Superman	.60	123-124	1.00	56	1.00	26	.45
17,Flash	.60	125	.75	57-60	.75	27-30	.35
18,Lois Lane	.60	126-130	.50	61-70	.50	31-40	.25
19,Aqt/Batman	.75	131-140	.40	71-80	.40	41-50	.20
20,Superman	.60	141-150	.30	81-90	.30	51-60	.15
Amer. Ai Mar-Vell Hawk		151-160	.25	91-100	.25	61-70	.10
387,392,395,400,4	$.50	161-170	.20	101-110	.20	71-80	.05
1289V2,1294,1298V2	.40	171-180	.15	111-120	.15	81-90	.05
130-156,1377V3,1387Q,	.30	181-190	.10	121-130	.10	91-100	.05
129,140	.25	191-200	.05	131-140	.05	101-120	.05
141-144,1467V3,146-150	.20	201-220	.05	141-150	.05	121-130	.05
151-170	.60	221-230	.05	151-160	.05	131-140	.05
1187V2,171-187,199,	.50	231-240	.05	161-170	.05	141-150	.05
200,205	.25	241-250	.05	171-180	.05	151-160	.05
Annual 1	.40	251-260	.05	181-190	.05	161-170	.05
Brave And Bold		261-270	.05	191-200	.05	171-180	.05
28	$1.00	271-280	.05	201-210	.05	181-190	.05
97,50-52,58,69,	.50	281-290	.05	211-220	.05	191-200	.05
76,77V-81	.35	291-300	.05	221-230	.05	201-210	.05
501g	.30	301-310	.05	231-240	.05	211-220	.05
		311-320	.05	241-250	.05	221-230	.05
		321-330	.05	251-260	.05	231-240	.05
		331-340	.05	261-270	.05	241-250	.05
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		371-380	.05	301-310	.05	281-290	.05
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		421-430	.05	351-360	.05	331-340	.05
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		441-450	.05	371-380	.05	351-360	.05
		451-460	.05	381-390	.05	361-370	.05
		461-470	.05	391-400	.05	371-380	.05
		471-480	.05	401-410	.05	381-390	.05
		481-490	.05	411-420	.05	391-400	.05
		491-500	.05	421-430	.05	401-410	.05
		501-510	.05	431-440	.05	411-420	.05
		511-520	.05	441-450	.05	421-430	.05
		521-530	.05	451-460	.05	431-440	.05
		531-540	.05	461-470	.05	441-450	.05
		541-550	.05	471-480	.05	451-460	.05
		551-560	.05	481-490	.05	461-470	.05
		561-570	.05	491-500	.05	471-480	.05
		571-580	.05	501-510	.05	481-490	.05
		581-590	.05	511-520	.05	491-500	.05
		591-600	.05	521-530	.05	501-510	.05
		601-610	.05	531-540	.05	511-520	.05
		611-620	.05	541-550	.05	521-530	.05
		621-630	.05	551-560	.05	531-540	.05
		631-640	.05	561-570	.05	541-550	.05
		641-650	.05	571-580	.05	551-560	.05
		651-660	.05	581-590	.05	561-570	.05
		661-670	.05	591-600	.05	571-580	.05
		671-680	.05	601-610	.05	581-590	.05
		681-690	.05	611-620	.05	591-600	.05
		691-700	.05	621-630	.05	601-610	.05
		701-710	.05	631-640	.05	611-620	.05
		711-720	.05	641-650	.05	621-630	.05
		721-730	.05	651-660	.05	631-640	.05
		731-740	.05	661-670	.05	641-650	.05
		741-750	.05	671-680	.05	651-660	.05
		751-760	.05	681-690	.05	661-670	.05
		761-770	.05	691-700	.05	671-680	.05
		771-780	.05	701-710	.05	681-690	.05
		781-790	.05	711-720	.05	691-700	.05
		791-800	.05	721-730	.05	701-710	.05
		801-810	.05	731-740	.05	711-720	.05
		811-820	.05	741-750	.05	721-730	.05
		821-830	.05	751-760	.05	731-740	.05
		831-840	.05	761-770	.05	741-750	.05
		841-850	.05	771-780	.05	751-760	.05
		851-860	.05	781-790	.05	761-770	.05
		861-870	.05	791-800	.05	771-780	.05
		871-880	.05	801-810	.05	781-790	.05
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		931-940	.05	861-870	.05	841-850	.05
		941-950	.05	871-880	.05	851-860	.05
		951-960	.05	881-890	.05	861-870	.05
		961-970	.05	891-900	.05	871-880	.05
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1974 NEW YORK COMIC ART CONVENTION

CONVENTION CHAIRMAN • PHIL SEULING
P.O.BOX 177 CONEY ISLAND STATION
BROOKLYN, NEW YORK 11224

How can the 1974 version of the mind-boggling Comic Art Convention possibly match the festive, big, BIG 1973 version? Can 1974 be better and even bigger than those star-filled, exciting five days? It may be and it may not be, but you can be sure of the features that *always* identify this Convention—the satisfied and excited crowds, the spacious all-encompassing size of it, the great artists and writers in personal appearance, the exhibits that dazzle and fascinate, the atmosphere that combines the best features of circus and private club—that make this Convention the one to set your calendar by!

Even now it is too early to announce all the features of the Convention as they will happen, but how about a short preview? Let's go.

THURS · JULY 4
FRI · JULY 5
SAT · JULY 6
SUN · JULY 7
MON · JULY 8
10 AM — 7:30 PM
Close Mon
5 PM

Will Eisner will narrate a slide show about the *Spirit*, giving all of us a chance to hear the how's and why's of the strip directly from the writer/artist's point of view.

A retrospective art show will feature the world of the brilliant Winsor McCay, who combined the elements of fantasy and poetry and the talent of a genius into the fabulous *Little Nemo* strip. *Nemo* has been shown in the Metropolitan Museum of Art, and now here.

Vaughn Bodé will present a new version of his intriguing and wildly appreciated Cartoon Concert. Don't miss a minute!

The Costume Parade last year astonished even those who *expected* a rainbow display of ingenious costumes. Bring your costumes and enter right up to stage time. Cameras ready? (And remember, *cash* prizes!)

Joe Simon is one of the artists whose influence is felt every time a comic book is opened. By himself and as part of the Simon-and-Kirby team, he has been setting a standard of quality and dynamism for years that others had to follow or be lost. From *Captain America* to the *Sandman*, Joe Simon has led the field. He will be the Convention's guest of honor.

Concentrated in one area will be the highlight work of Mike Kaluta, Jeff Jones, and Berni Wrightson—one of the most popular features at last year's Convention!

An auction a day will keep restlessness away. Some bombs and some beauties will be up for bids, as usual.

From Marvel's bold bullpen emerges Mighty Roy Thomas, writer/editor of some of the best of the best in the comic book field! Roy will be another great Convention guest of honor.

The films this year will be *better*, and they will fill the first four evenings of the Convention, and best of all—they will be announced in advance!

Care to hear a point of view concerning how comics stories are told in graphics? Johnny Romita will show and tell on that subject, as a special Convention feature.

A display room will be set aside for the works of Rich Buckler, Ken Barr, and Richard Corben to promote their new book which will be published by then.

And this is just the beginning! More will be added as we get confirmations, and there will surely be as many slide shows, exhibits, talks, panels, and *more* than you can handle!

Get ready for a blast!

MAKE CHECKS AND MONEY ORDERS PAYABLE TO:
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MEMBERSHIP

Regular membership covers all five days and includes all activities. $7.50 in advance or $9.00 at the door

Daily membership will be available only at the door $3.00

Supporting membership (non-attending) $2.50

All tickets are held in your name at the convention registration area to avoid losses through the mail.

All regular and supporting members who register before April 15, 1974 will be listed in order of registration in the big Souvenir Program. Program books will be available later at $3.00.

HOTEL

The Seventh Annual Comic Art Convention is again at the big, lovely Hotel Commodore on New York City's Park Avenue. Next to Grand Central Terminal, the hotel is a short walk from the United Nations, the Broadway theaters, Fifth Avenue's incredible shops, Radio City, and Times Square. All trains and buses converge here. New York City is at your convenience. Every room is sound-proof and air conditioned.

Special room rates for Convention members are:

SINGLE. $18.00
DOUBLE or TWIN. $24.00
TRIPLE. $30.00
QUAD. $33.00

These special rates will apply for one week before and one week after the convention, for your vacation convenience.

LUNCHEON

The Awards Luncheon will be held on Saturday, July 6. Receiving awards this year will be Joe Simon and Roy Thomas. Tickets to the luncheon are $9.00 each and early reservations are to everyone's advantage.

DEALERS

A table six feet long by 2 1/2 feet deep is $75.00 (Price covers all five days and *one* admission) until May 15. After that the price is $100.00 per table. (By March First, 55 of 120 available tables had been sold.) Earliest reservations (payment enclosed) get the best locations, although there are no bad ones.

Small (bridge) tables are available at $15.00 per day per table. Specify which days you want.

Dealers: send fees to Phil Seuling. Information sheets will be sent out about two weeks prior to the Convention.

ADVERTISING

The Souvenir Program will reach more than 7000 people. Ad rates follow:

	PROFESSIONAL	FAN
FULL PAGE	$75.00	$60.00
HALF PAGE	$45.00	$45.00

Printed size, fullpage 5 1/2" x 8 1/2"
Recommended original size of ad, submitted camera ready: 5" x 8"
Ad deadline: April 10, 1974

CONVENTION HOURS

Wednesday July 3 6pm to 10pm (Pre-registration)
Thursday July 4 10am to 7:30pm
Friday July 5 (and films from
Saturday July 6 7:30 pm-3:00am)
Sunday July 7
Monday July 8 10am to 5pm

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Arrival Date _____ Hour _____ AM/PM

Departure Date _____ Hour _____ AM/PM

ROBERT E. HOWARD'S

10 Greatest Characters Memorial Portfolio

FULL COLOUR PRINTS BY BARRY SMITH

BARRY SMITH is the graphic arts' foremost Fantasy artist. His art has won many major awards along with world-wide recognition. He was nominated as Best Artist, Dramatic Division, 1971 & 1972 by the Academy of Comic Book Arts and also as Favorite Comic-Book Artist, 1972 by the Fan Art Awards. He is the only artist ever to receive such high acclaim and vast popularity in so short a time. And his original art pieces may only be seen displayed in the finest graphic art collections of the world.

ROBERT E HOWARD'S 10 GREATEST CHARACTERS MEMORIAL PORTFOLIO

Now, Barry is working on one of the most important collections of his career - ROBERT E HOWARD'S 10 GREATEST CHARACTERS MEMORIAL PORTFOLIO - a series of 10 extremely exquisite Full Colour finely detailed watercolour illustrations of the finest calibre possible. All artwork is new and previously unpublished material, done exclusively for MIDDLE EARTH. Robert E. Howard's work has been a constant source of entertainment for Sword & Sorcery purists for more than 50 years. ROBERT E HOWARD'S 10 GREATEST CHARACTERS MEMORIAL PORTFOLIO is Barry Smith's personal Artistic tribute to this fine master. It will be issued as a series of individually signed and numbered prints which may well be the most important collection of Science Fiction/Fantasy Art ever published.

METICULOUS DETAIL, BRILLIANT COLOUR

Barry Smith takes hours - sometimes days -- to complete a single illustration. For he works in the classic "ART NOUVEAU" style of fantasy art - a style not many can master. Each delicate pen line and brush stroke is applied with the greatest of care -- so that the precise design, shades and textures are built up gradually. This technique is slow and painstaking. It requires meticulous, delicate pen and brush work -- but the final result of the finished work comes alive with vibrant hues and outstanding brilliance. Each print has an extra-ordinary quality that is comparable only to that of the original artwork itself. All prints in the collection will be a full 15"x11" size clearly displaying the slightest of detailed lines and finest of brush strokes with superb accuracy. Each print will be on heavy stock, brilliant white matte finish bristol paper which adeptly complements and adds lustre to all the prints in the collection.

THE GREATEST ASSEMBLY OF HEROES AND VILLAINS IN ONE COLLECTION

The complete collection will consist of ten works of art, depicting the finest of Howard's characters. The listing below indicates how Barry Smith plans to group the prints, but not necessarily the order in which the prints will be issued.

CONAN THE CIMMERIAN ● KULL THE KING ● BRAN MAK MORN ● SOLOMAN KANE ● TURLOGH O'BRIEN ● BELIT ● VALERIA OF THE RED BROTHERHOOD ● THULSA DOOM ● THOTH AMON ● KING CONAN

INDIVIDUALLY SIGNED AND NUMBERED PRINTS

ROBERT E HOWARD'S 10 GREATEST CHARACTERS MEMORIAL PORTFOLIO collection will be produced by the same superior process that MIDDLE EARTH is famous for. Only the finest of printing methods are applied to insure complete graphic excellence throughout. Each print will be personally approved by Barry Smith. Only then will he individually hand sign and number each print for the private collection of each subscriber. When we accept your Subscription Application, a serial number for this collection will be permanently registered in your name with The Office of the Registry of MIDDLE EARTH. Each print in your collection will be produced expressly for you, with a serial number to which no other collector is entitled. You can well imagine the importance of being able to acquire a certified collection of 10 fine art prints that bear -- each and every one -- your own personal serial number - personally signed and numbered by Barry Smith.

SUBSCRIPTION ROLLS CLOSE DECEMBER 31, 1974

Beginning in February 1975, we will issue one print a month for 10 months. The issue price is $5.00 per print. To reserve your personal serial number and the first print in the series, you need only send a cheque or money order in the amount of $5.00 along with the Subscription Application blank below. When you receive the first print in February, you will also receive a bill for the second print which must be returned with payment immediately in order for you to receive it the next month. Upon receiving the second print, there will also be a bill for the third print -- and so on, until the entire collection is completed in November 1975. Upon completion of this series, each subscriber will receive a finely illustrated dust jacket to contain and protect the prints along with a Certificate of Authenticity as to Registration. There will be just one edition of MIDDLE EARTH'S ROBERT E. HOWARD'S 10 GREATEST CHARACTERS MEMORIAL PORTFOLIO by Barry Smith. No other prints of these works will be authorized. The edition limit for this collection will be forever fixed by the exact number of subscriptions postmarked by December 31, 1974. Fill out the Subscription Application blank below. There is no limit to the quantity of prints you order. Send a S.A.S.E. for Dealer Discount Rates.

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The prints will be sent to me at the rate of one every month, beginning in February 1975 and I may discontinue my subscription at any time on thirty days' notice. The price of each print will be $5.00.

When I receive the first print, there will be a bill for the second print which I will remit with payment to receive it the next month and so on, until the collection is complete.

I understand that I need enclose $5.00 in order to reserve my personal serial number and receive my first print. Upon completion of the collection, I will receive a finely illustrated dust jacket and Certificate of Authenticity.

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- Be individually serially numbered.
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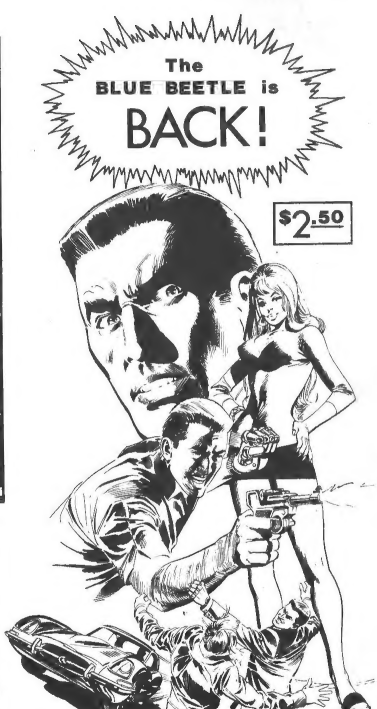

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